THE ANDRÉS SEGOVIA ARCHIVE
GENERAL EDITOR: ANGELO GILARDINO

# Federico Moreno-Torroba

# SONATA-FANTASÍA

## para guitarra

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## para guitarra

*front cover:*

Aureliano de Beruete (1845-1912)

*PAISAJE CON EL CONVENTO DE SANTO ESPÍRITU DE SEGOVIA (1908)*

*("LANDSCAPE WITH THE CONVENT OF THE HOLY SPIRIT AT SEGOVIA")*

Oil on canvas - cm. 67 x 100,5

*Academia de San Carlos - Valencia (Spain)*

*back cover:*

Julio Lopez Hernández

*THE ANDRÉS SEGOVIA MONUMENT*

Linares, Jaén (Spain)

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# *FOREWORD*

## FEDERICO MORENO-TORROBA (1891-1982)

The figure of Federico Moreno-Torroba (born in Madrid on March 3rd, 1891; died in the same town on September 12th, 1982) appears as one of the most representative of the twentieth-century guitar scene. This is for two fundamental reasons: the number of works he wrote for the instrument and the wide diffusion they achieved. Actually, he was one of the composers best suited to the musical taste of Andrés Segovia who, despite some occasional statements to the contrary, all his life performed pieces by Moreno-Torroba, promoting them with his powerful approval.

In addition to his activity as a composer of guitar music, Moreno-Torroba stands out in the history of Spanish music because of his great contribution to *zarzuela* (the distinctively Spanish form of operetta). He was one of the last – if not the very last – great composer in this characteristic genre of Spanish music, from the time when it was still at the height of its popularity and many composers could earn a livelihood from it. This was the case with Moreno-Torroba who – with his innate gift for melody – was capable of satisfying, at the highest level, the requirements of this kind of music. An outstanding example is represented by his most famous *zarzuela*, entitled *Luisa Fernanda*.

All Moreno-Torroba's output has its roots in the aesthetic of the *casticismo*, in which the highest esteem was reserved for all that was conceived of as being authentically and originally Spanish. Thus "tradition" was viewed not only as belonging to the past, but also to the present and the future. This aesthetic inclination of Moreno-Torroba was directly supported by his father José Moreno Ballesteros (an organist and a conductor) and by his mother Rosa Torroba, who was the daughter of a musical family. Despite the expectations of his father – who had planned an engineering career for his son – Moreno-Torroba decided to devote his life to music: a life which he was to spend actively as composer, conductor, critic, successful impresario and president of the *Sociedad general de autores españoles*.

Moreno-Torroba's father was his first music teacher, and under his tuition he composed his first *zarzuela*: *Las decididas* (1912). On April 5th, 1915, he took part as a pianist to the first performance of *El amor brujo* by Manuel de Falla, with his father as conductor. Subsequently, he studied at Madrid conservatory under the guidance of Conrado Del Campo, whose strong influence appears in such works as *La ajorca de oro* and *Cuadros* for orchestra.

In 1924 Moreno-Torroba married Pilar Larregla (the daughter of the composer Joaquín Larregla, from Navarra) and in the same year he attempted for the first time to write an opera: *La vírgen de Mayo*. The opera's lack of success discouraged him from further attempts in the genre until 1979 when, encouraged by Plácido Domingo, he composed *El poeta* (libretto by J. Mendez Herrera). The score of this opera shows a concern for the use of more modern techniques, going beyond the traditional stance he had adopted. However, it goes without saying that,

between his first and last essay in the field of opera, his most brilliant and personal contribution is found in the field of *zarzuela*.

The list of his *zarzuelas* is very long indeed. It begins in 1925 with *La mesonera de Tordesillas* and continues with *La caravana de Ambrosio* (1925), *La pastorela* (1926), *La mari-blanca* (1926), *La marchenera* (1928), *María de la Tempranica* (1930) and the most celebrated of all of them: *Luisa Fernanda* (1934), which had an unequalled success. Parallel to his activity as a composer, he worked as an impresario, organizing the productions of the *Teatro de la zarzuela* and of the *Teatro Calderón* in Madrid.

The year 1934 was especially important for Moreno-Torroba because he was appointed to the *Junta nacional de música* with Joaquín Turina, and was invited by the *Teatro Colón* at Buenos Aires (Argentina) to produce his works in that capital city. This invitation marked the beginning of a cooperation which lasted until the 1960s. Alongside all these commitments, Moreno-Torroba maintained his activity as a critic of the newspaper *Informaciones* and – last but not least – as a composer of guitar music.

During the Spanish civil war (1936/39) he settled in Santiesteban (Navarra), the town where his wife was born, and there he created four new *zarzuelas*: *Sor Navarra*, *Pepinillo y Garbancito en la isla misteriosa*, *Tú eres ella* and *El maleficio*. At the end of the conflict he returned to Madrid and to his musical activities, which took him throughout Spain and America for several decades. After 1960, with the declining popularity of *zarzuela*, he increased his activities as a composer of guitar music and also composed two ballets: *Parábola del convite* (1965) and *El hijo pródigo* (1976). This was also the period of his appointment as a director of the *Real academia de bellas artes de san Fernando*.

Moreno-Torroba was a man with conservative ideas (which never took a political form), and those ideas are reflected in his works. His compositions are deeply rooted in the popular tradition, specifically in the Castillian background, and always supported by a powerful lyrical inspiration, with a spontaneous connection to the lively rhythms of popular dances. He occasionally introduces dissonant elements, or harmonies with an impressionistic cast, which – controlled as they are within a classical framework – never extend beyond the borders of the graceful and coloristic.

All the most spontaneous and significant characteristics of his music are faithfully represented in his guitar works. His interest in the guitar dates from his early career, and is closely connected to the figure of Andrés Segovia. The maestro, in his autobiography, points out that around June 1919 Moreno-Torroba wrote, at his request, a *Danza* in E major (subsequently incorporated into the *Suite castellana*), thus being, according to Segovia, the first composer of the twentieth century (among those who were not guitarists themselves) to compose a piece for solo guitar. Such a claim to priority, with no contrary evidence when it was made, is now superseded by other discoveries. Nevertheless this *Danza* remains a milestone in the history of the guitar's renaissance and its repertoire. The catalogue of guitar works which Moreno-Torroba wrote following this debut is a very long one, as mentioned above. After 1960, the composer began to write works for guitar and orchestra: *Concierto de Castilla*, *Diálogos*, *Concierto ibérico*, *Homenaje a la seguidilla*, *Tres nocturnos*, and a version with orchestra of his most famous solo guitar piece: the early *Sonatina*.

Moreno-Torroba's friendship with Segovia lasted all his life, despite some moments of tension, and there is no better reflection of such a friendship than the fact that the first and last guitar pieces Moreno-Torroba wrote were dedicated to Segovia.

**Roberto Morón**
Madrid (Spain), February 2002.

## THE COMPOSITION

Within the generous output for guitar by Federico Moreno-Torroba, the larger forms are explored only in the concertos with orchestra – whereas the solo guitar works are confined to shorter, simple forms – the only exceptions to this rule being the early *Sonatina* and *Panorama* (the last of the *Piezas características*). Although the latter works do not display powerful developments, they do at least show the composer's skills in elaborating his constructions.

Because of the relative lack of large-scale guitar works by Moreno-Torroba, the discovery of the present *Sonata-fantasía* is an important contribution to our understanding of the guitar music of this composer. It is in fact the largest and most extended piece he ever dedicated to his favourite instrument. It exploits a classical sonata form in its first movement and a rondo form in the last one, whilst at its centre, instead of the usual slow movement, there is a short and light intermezzo. Nevertheless, with the exception of the rather enigmatic introduction to the first movement, it remains a typical Moreno-Torroba composition, even in the unusual terrain (for Moreno-Torroba) of the first movement's sonata form.

The manuscript was found by the writer of these notes among the manuscript papers of Andrés Segovia, on May 7th, 2001. It is an autograph document of ten pages, nine of them containing the music and the first page devoted to the titles. It bears a dedication to Segovia and is not dated. Our researches – kindly supported by the composer's son, Federico Moreno-Torroba jr. (a composer himself) – did not allow a secure dating of the work, but we have good reason to believe that it must have been written in the early 1950s, no later than 1953. However, it could be said that the question of the work's date is not of major importance, as Moreno-Torroba wrote in the same style all his life; we can detect no significant change from his early guitar works (written after 1919) to his latest ones (written in the 1970s).

Although Segovia performed almost everything Moreno-Torroba wrote for him in the 1920s, when it came to the second half of the twentieth century he was much more selective. In fact, of the later works of Moreno-Torroba, Segovia adopted only items from the suite *Castillos de España* and the graceful *Madroños*. From observations of the development of Segovia's repertoire through his long career, I have come to understand that he did not play everything that he would have liked to play. Limitations on the time available for learning new works were severely imposed by his crowded concert schedule. One cannot conclude, therefore, that Segovia neglected Moreno-Torroba's *Sonata-fantasía* because he had a low opinion of its musical worth. More likely it was a sign (and not the only one) of a growing difficulty the great guitarist had in reconciling his interest in new works, which never declined, with the strict deadlines imposed by his endless concert tours all over the world.

The editorial adjustments required to the original score to create a performing edition are generally straightforward and only occasionally a matter of personal choice. Nevertheless I have reproduced here, according to my usual editorial policy, in addition to the edited performing text, a facsimile of the manuscript. I am grateful to my co-editor Luigi Biscaldi and to my friend and colleague Stanley Yates for their help.

**Angelo Gilardino**
Vercelli (Italy), April 2002.

## A NOTE ABOUT THE "SONATA-FANTASÍA"

In the world of the guitar it is well known that my father – from his youth – was a close friend of Andrés Segovia, who was responsible for my father's dedication to composing music for guitar, in addition to his dedication to *zarzuela*. From the first items, all these guitar pieces were suggested by, and written for Andrés Segovia, and it was unusual for a

Segovia concert program not to include a piece by my father.

Now, as the result of a personal investigation by the Italian composer and musicologist Angelo Gilardino, in his role as a director of the Andrés Segovia foundation, a work which fell into oblivion has been rescued. Probably Segovia requested it from my father, my father wrote it, but then it disappeared. This is why, as a son, an heir and an observer of my father's works, I here express my deep thanks to Angelo Gilardino and to Bèrben editions. Actually, it was Angelo Gilardino who first informed me about the existence of the *Sonata-fantasía*.

As is clearly apparent from the very first measures, this composition is different from the others written by my father, because it is a work with a large development, even if the treatment of the guitar is thoroughly consistent with the taste of Segovia.

Guitarists all over the world should be grateful to Angelo Gilardino, to whom they owe the availability of this unknown composition, and the opportunity they now have to feature it in their programs.

**Federico Moreno-Torroba jr.**
Santiesteban, Navarra (Spain), January 2002.

*Federico Moreno-Torroba (left) and Alexandre Tansman (right).*

*a Andrés Segovia*

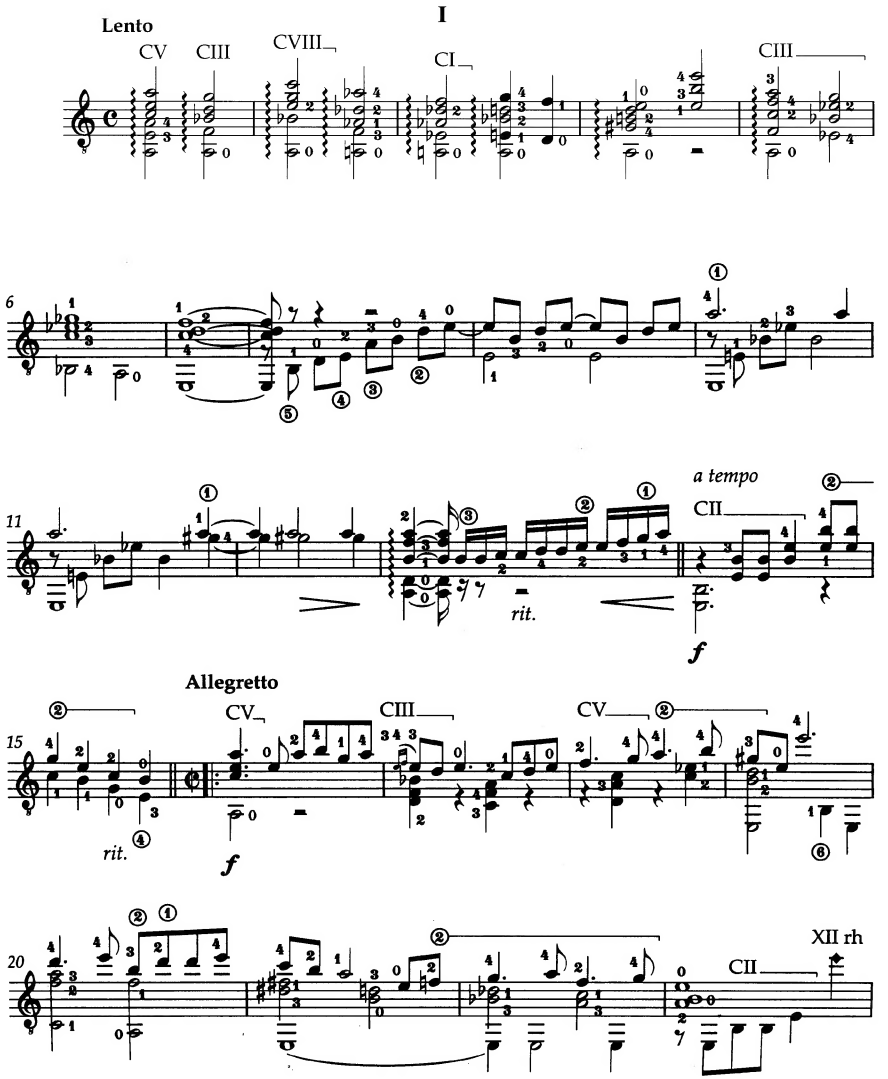
# SONATA-FANTASÍA

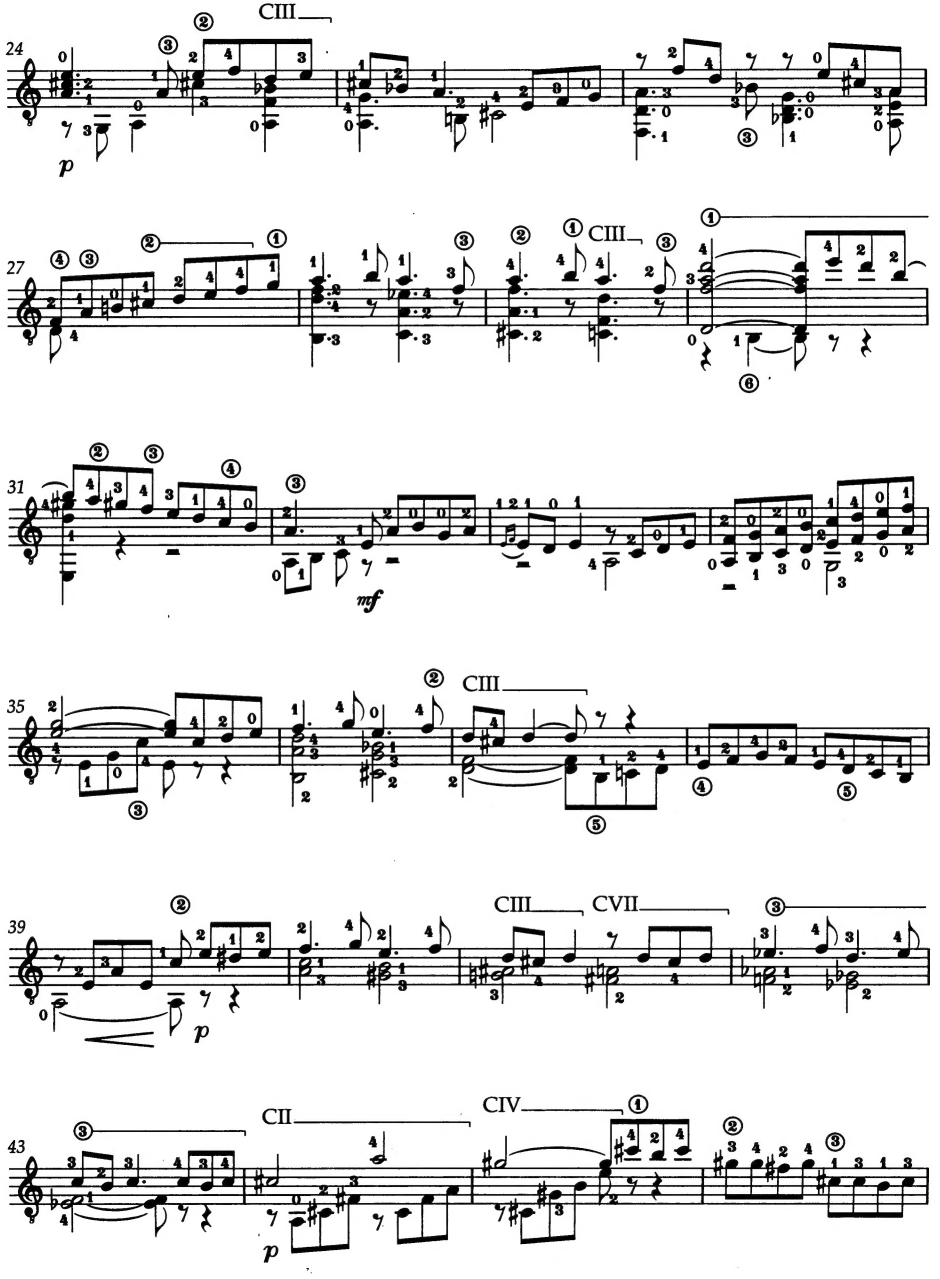
## para guitarra

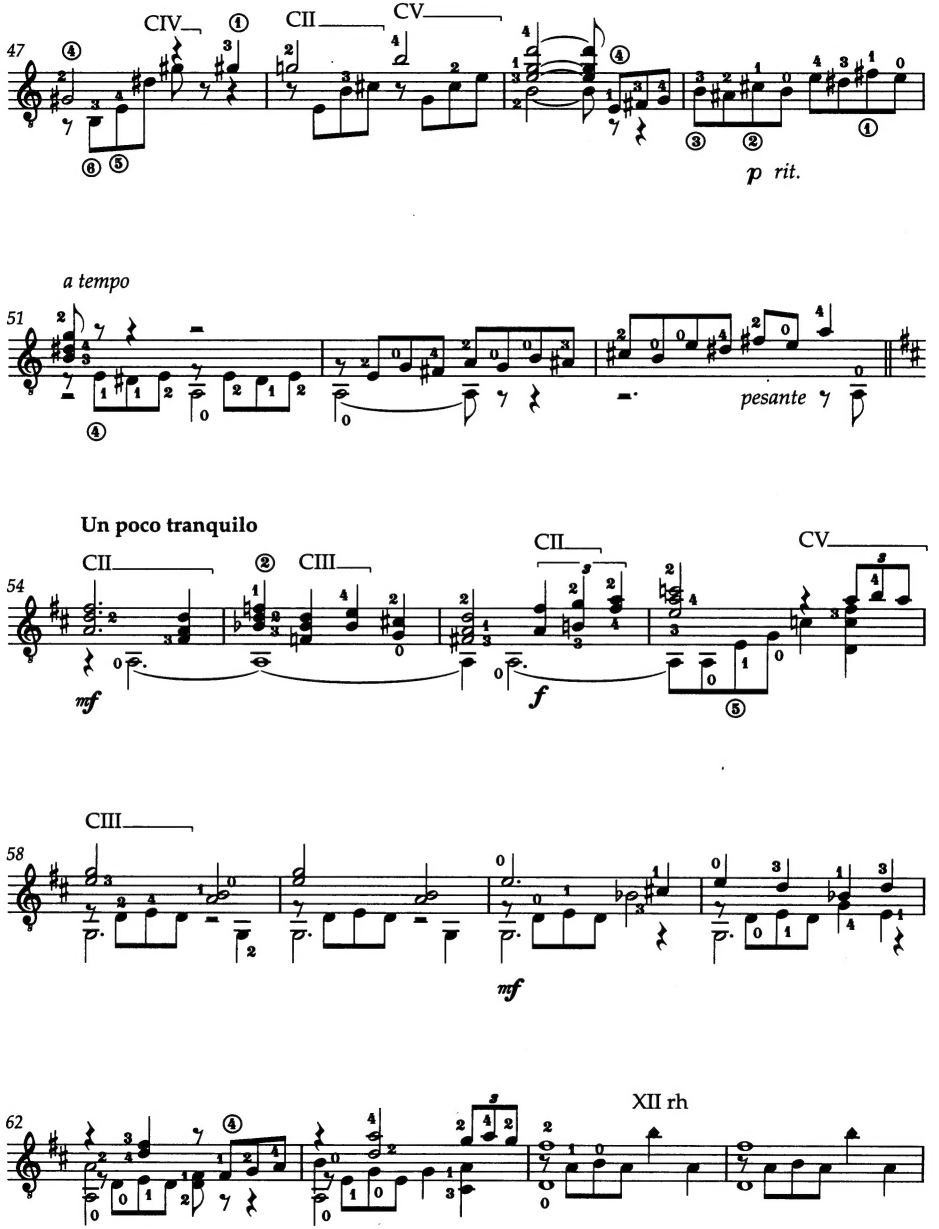
*Edited by*
*Angelo Gilardino*
*and Luigi Biscaldi*

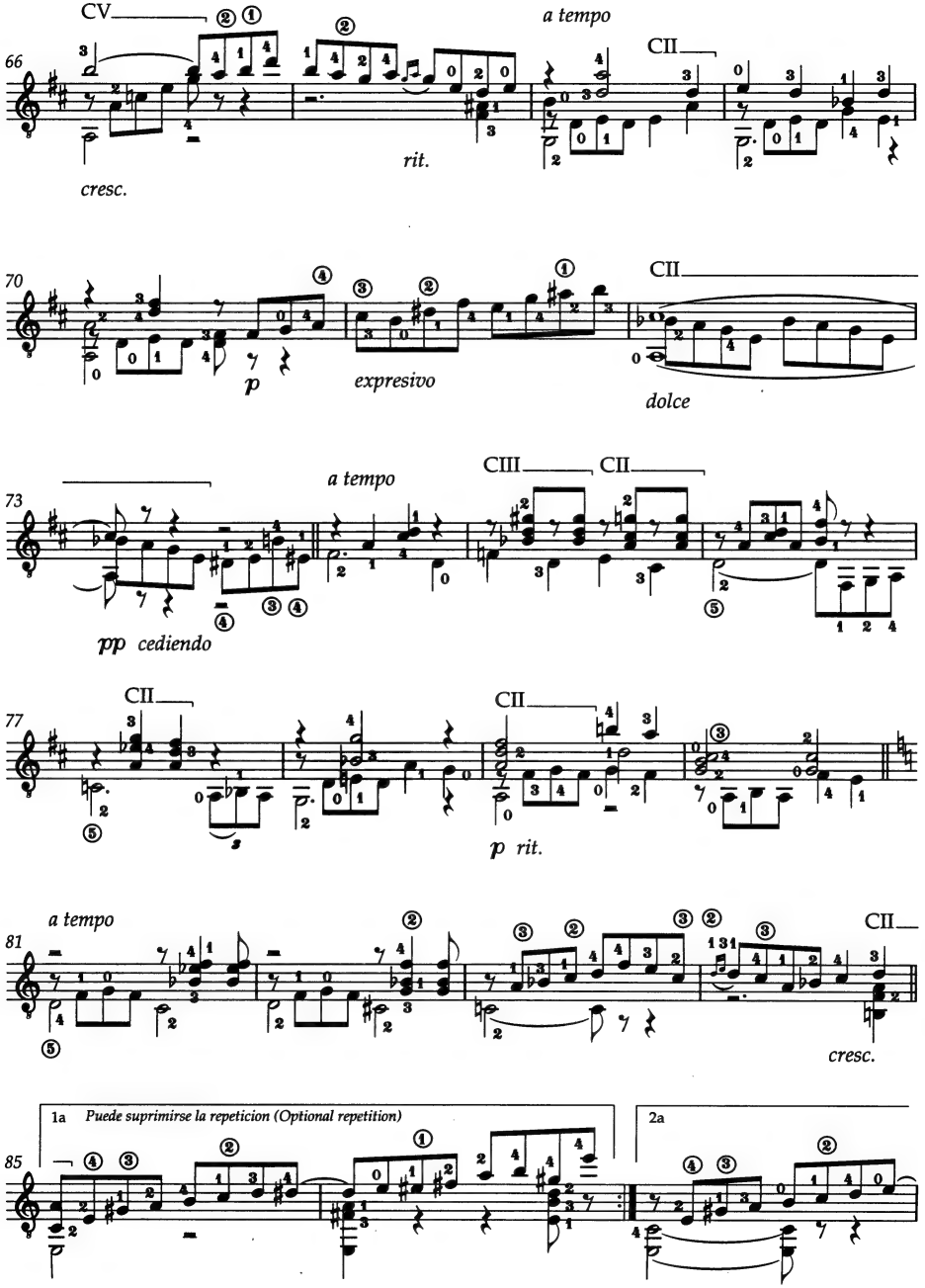
**Federico Moreno-Torroba**
(1891-1982)

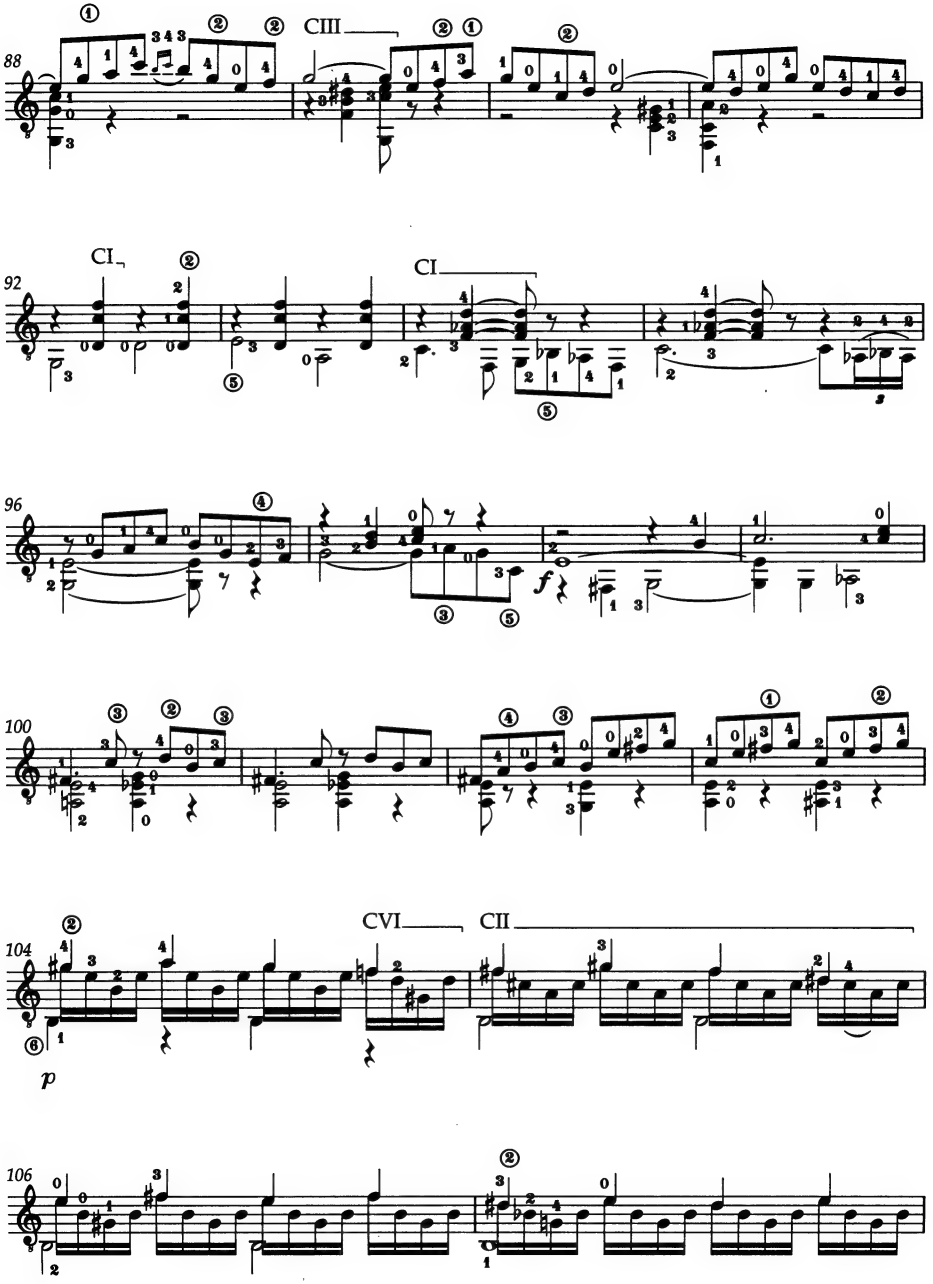
**I**

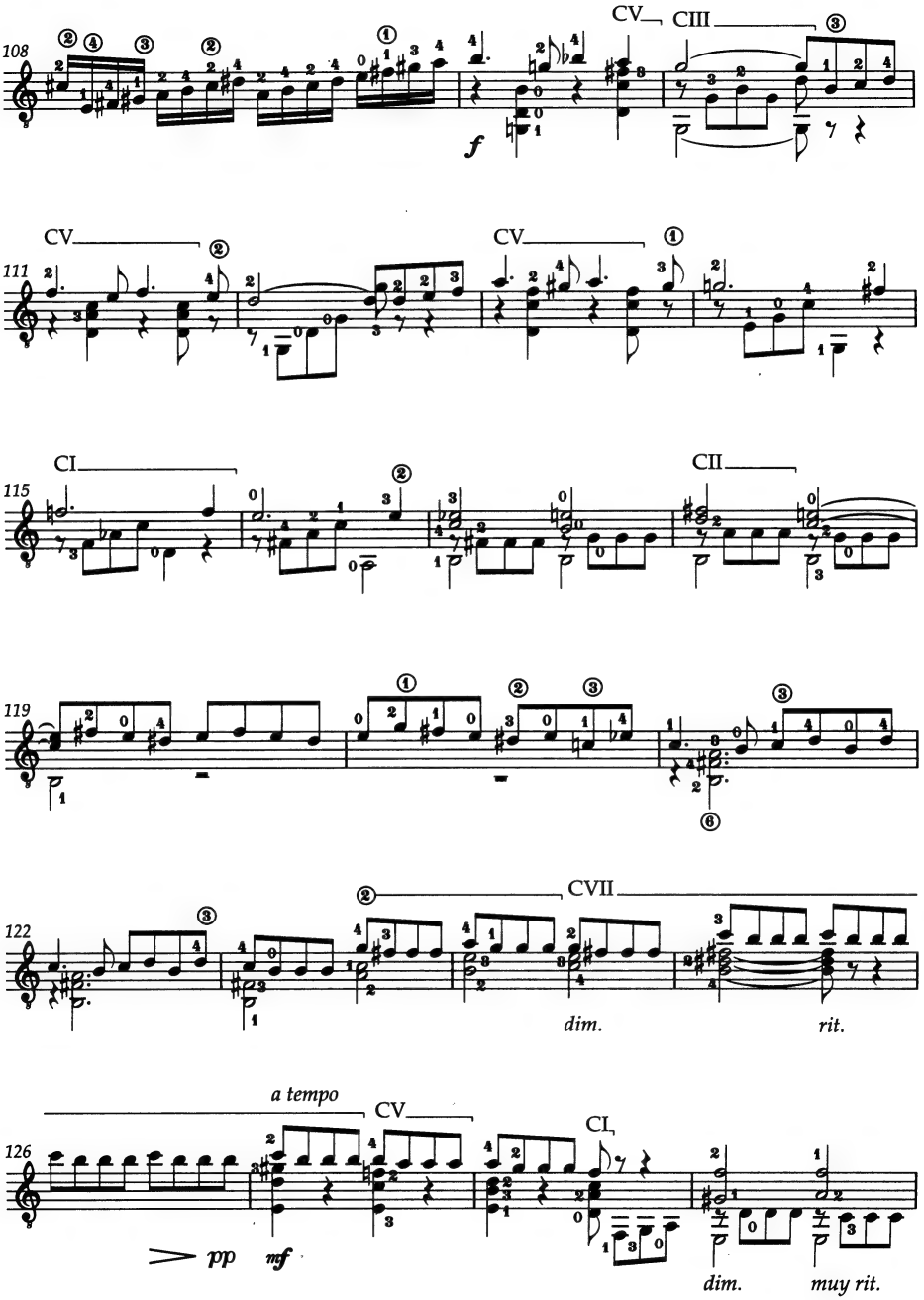


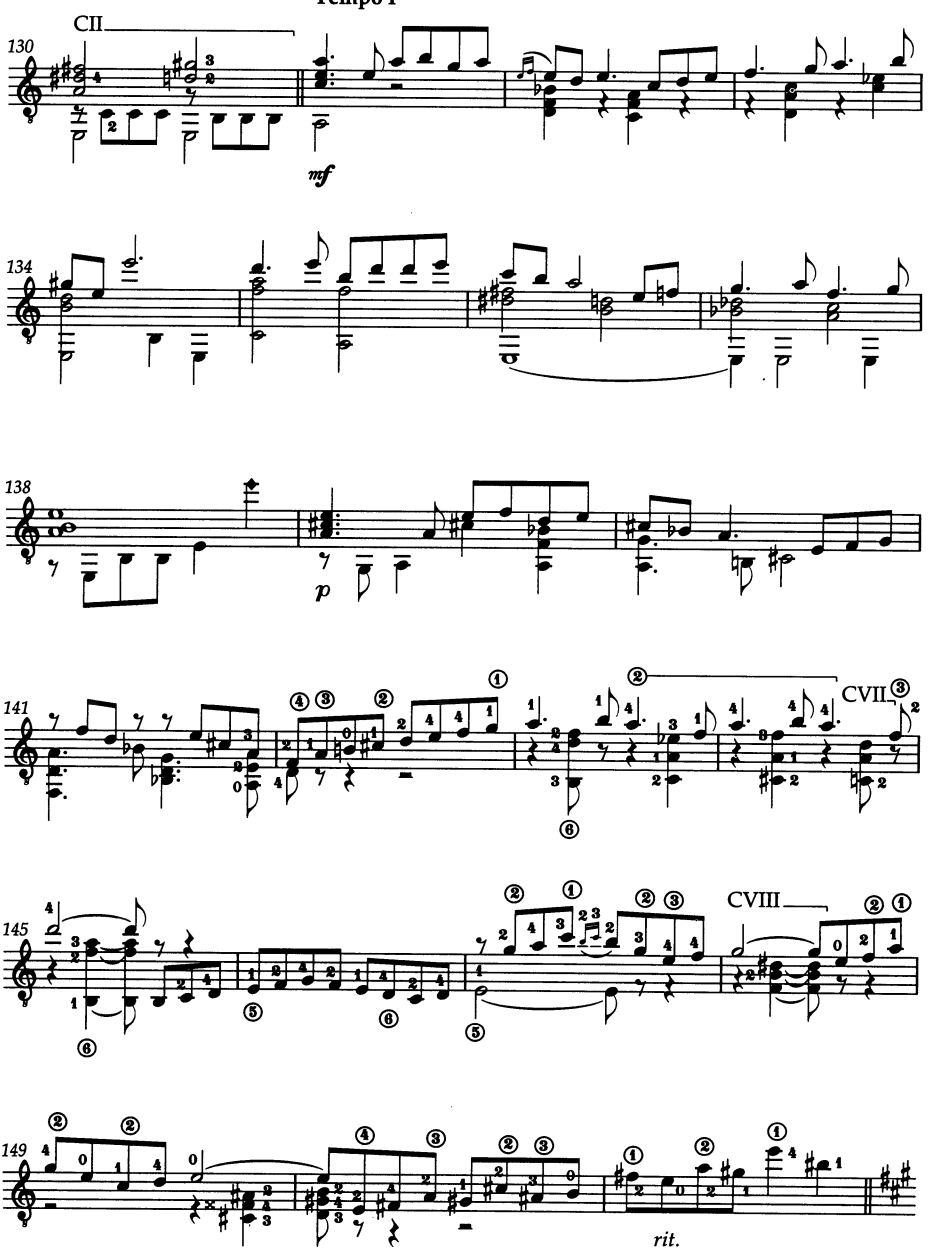

24
CIII
p
27
CIII
31
mf
35
CIII
39
CIII
CVII
p
43
CII
CIV
p

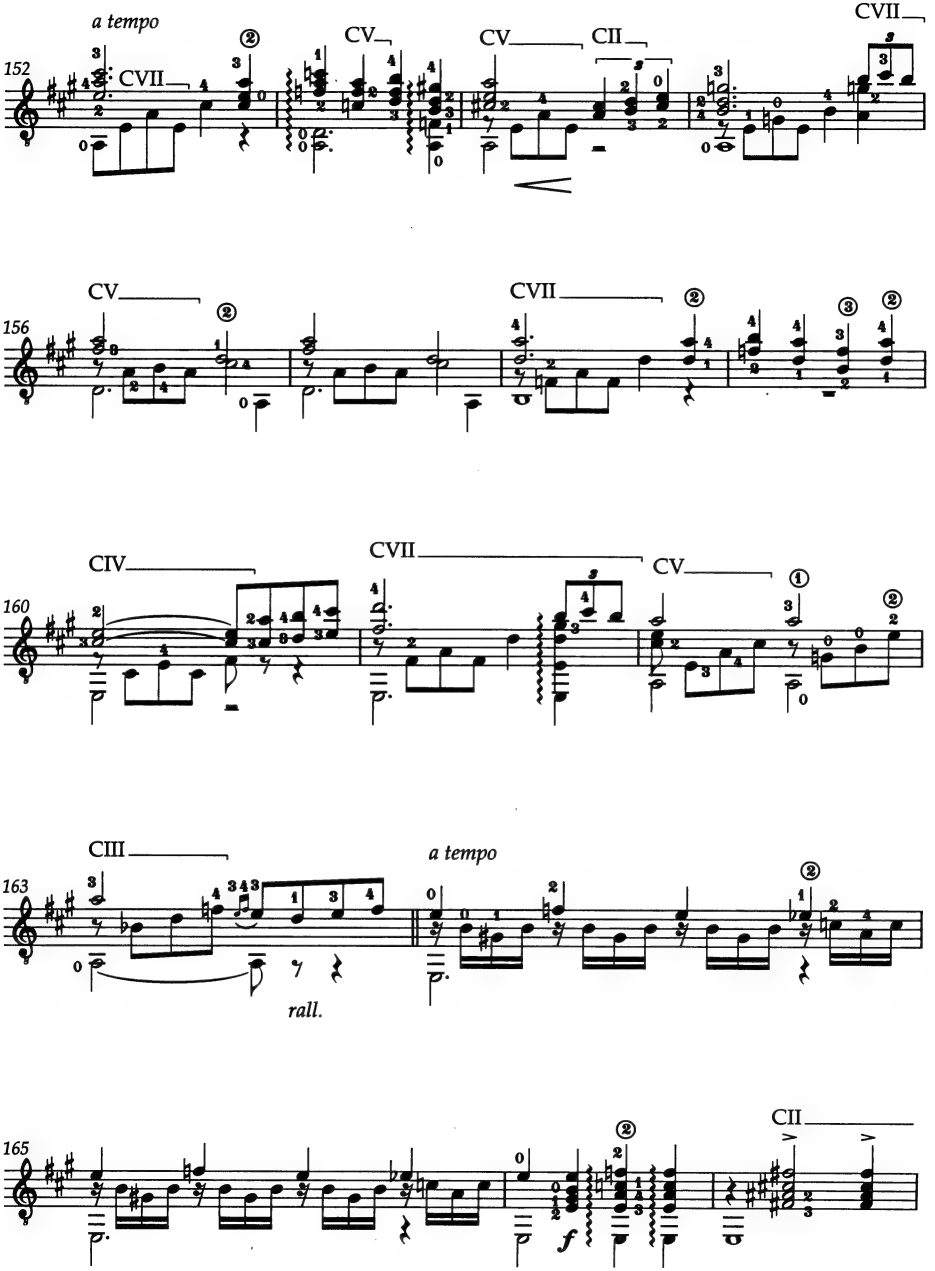

47
CIV
CII
CV
p rit.
a tempo
51
pesante
Un poco tranquilo
CII
CIII
CII
CV
54
mf
f
CIII
58
mf
62
XII rh

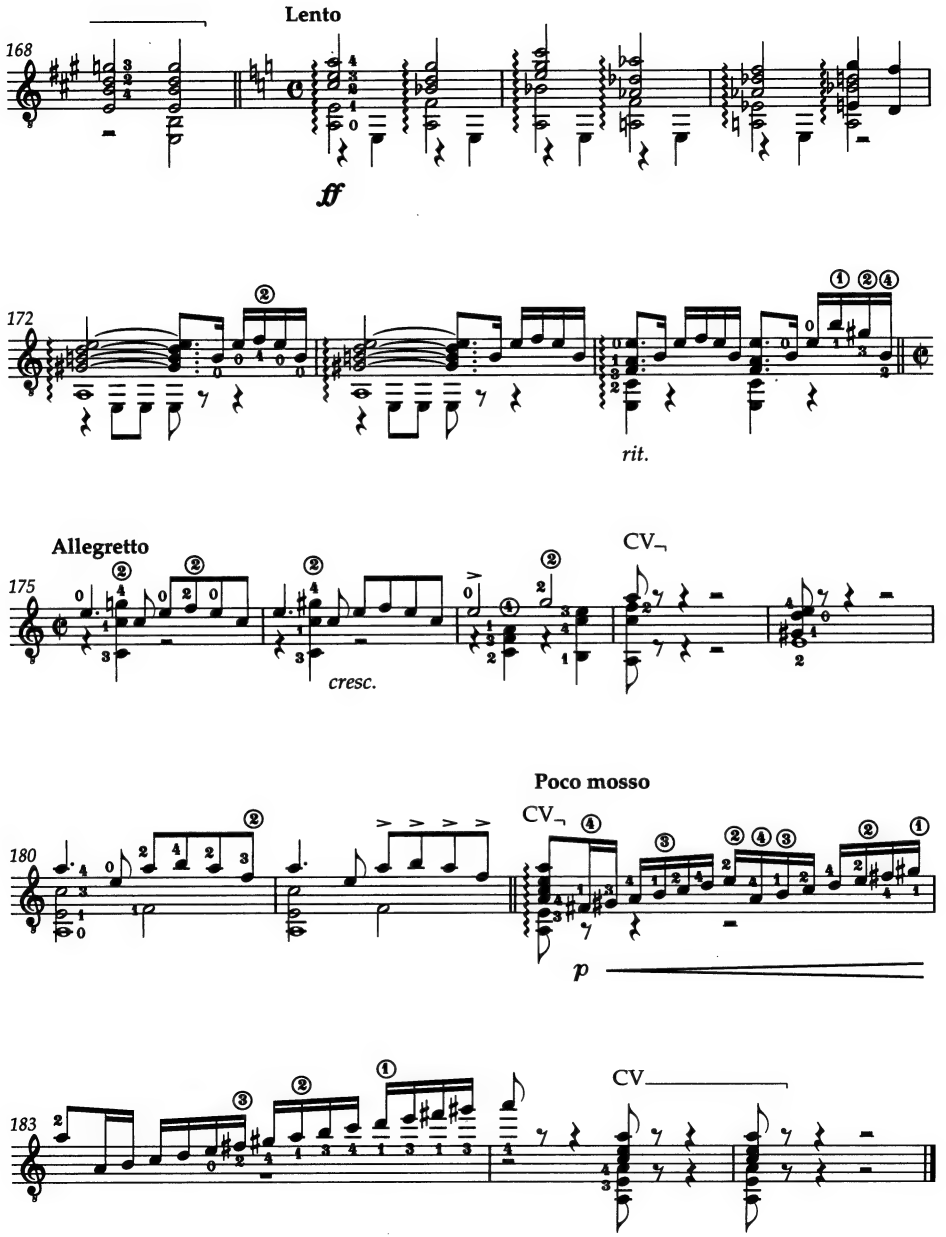

CV
a tempo
CII
66
cresc.
rit.
70
CII
p
expresivo
dolce
73
a tempo
CIII
CII
pp cediendo
77
CII
CII
p rit.
81
a tempo
CII
cresc.
1a Puede suprimirse la repeticion (Optional repetition)
2a
85


88
CIII
92
CI
CI
96
f
100
104
CVI
CII
p
106

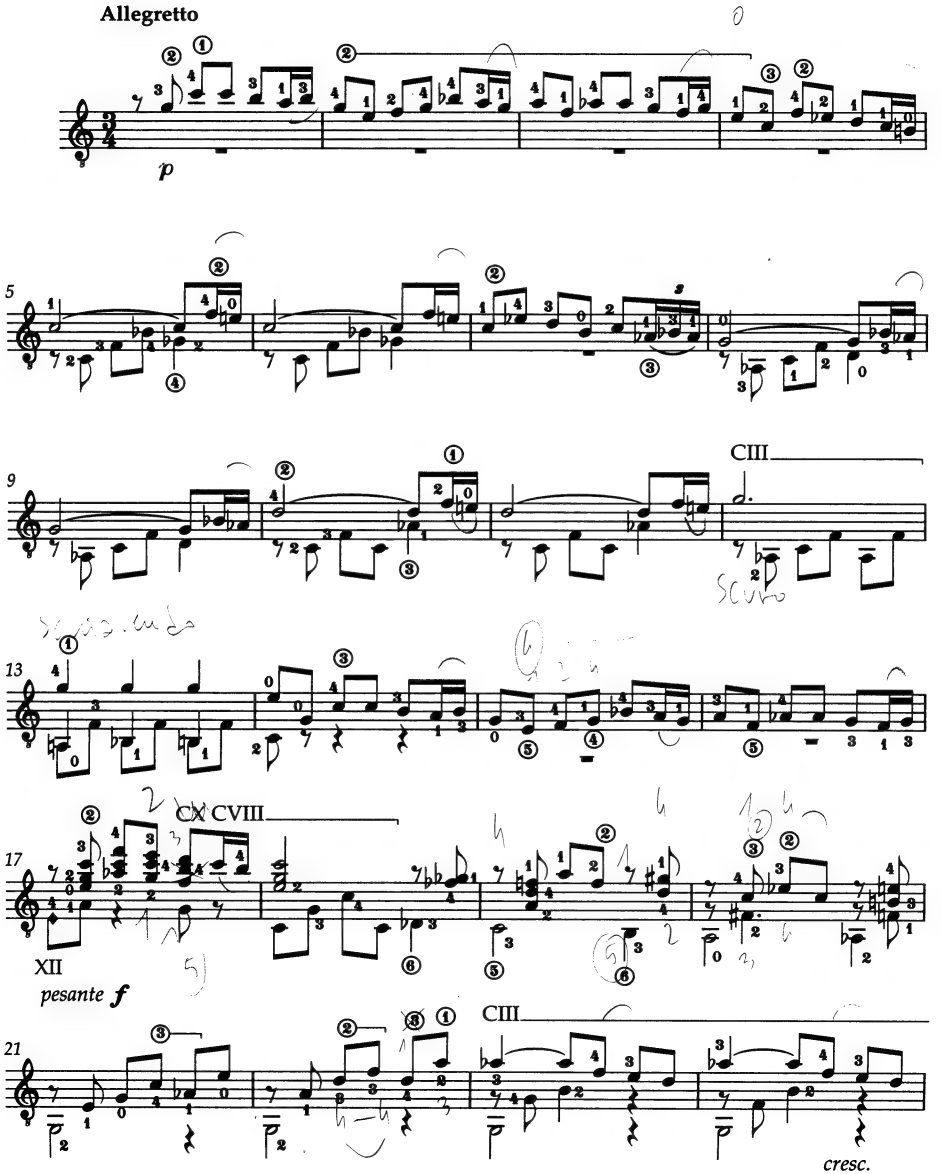

108
CV
CIII
f
111
CV
CV
115
CI
CII
119
122
CVII
dim.
rit.
a tempo
CV
CI
126
pp
mf
dim.
muy rit.

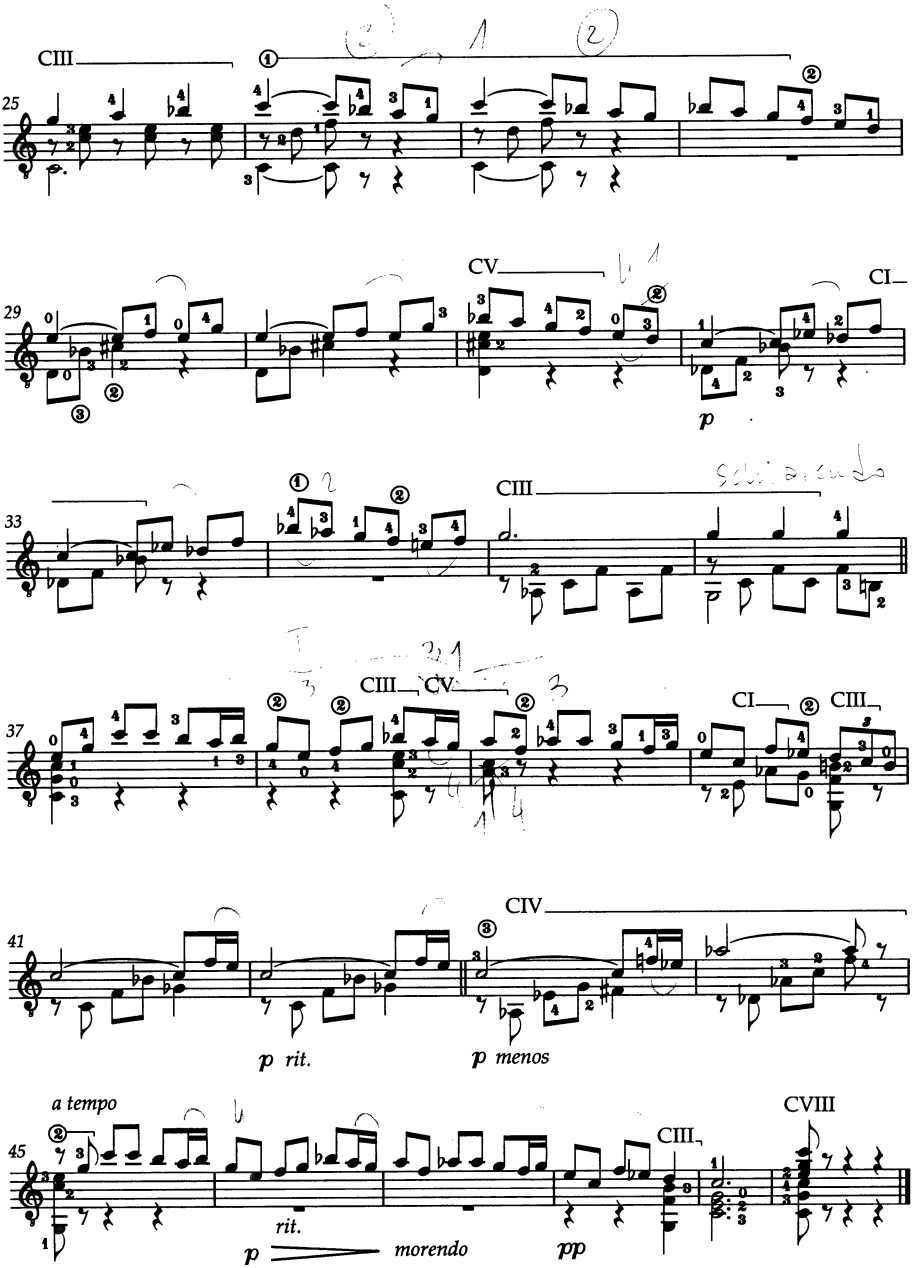

Tempo I
CII
130
mf
134
138
p
141
CVII
145
CVIII
149
rit.

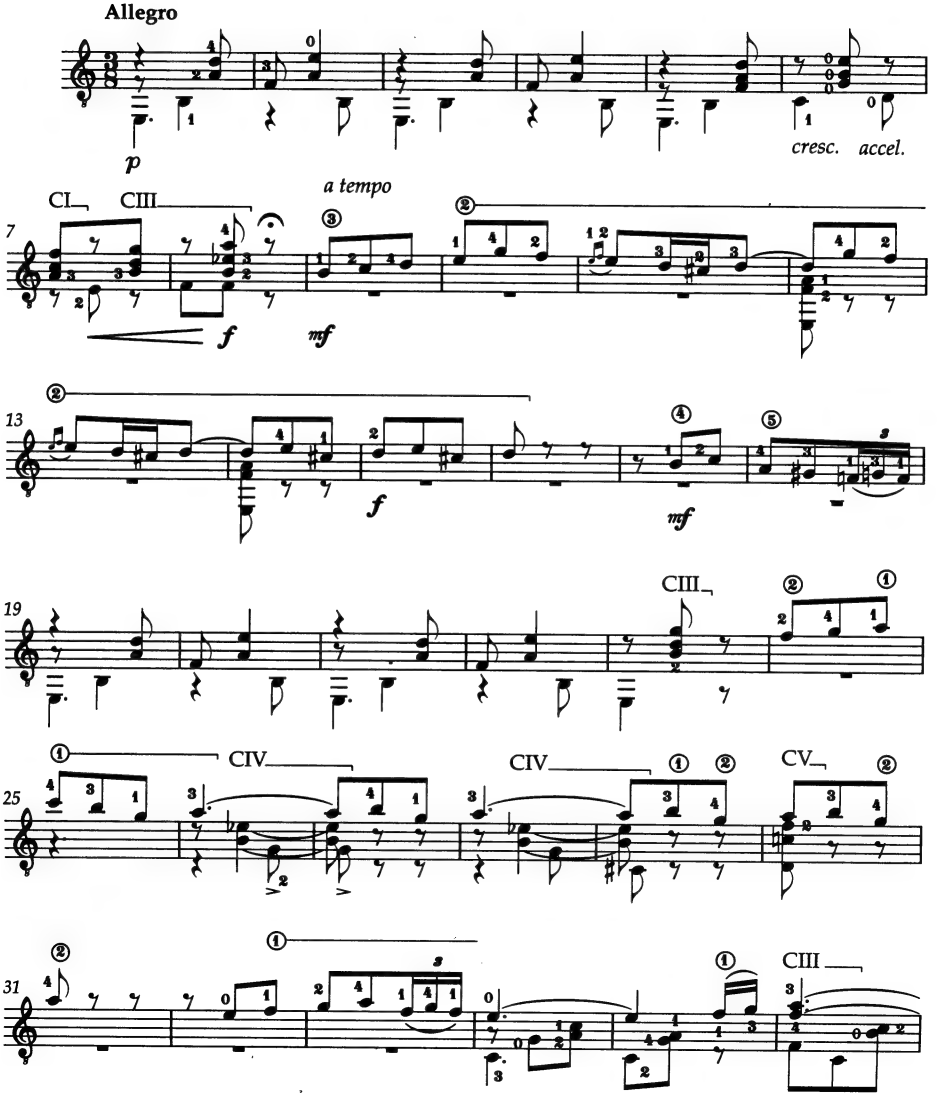

a tempo
152
CVII
CV
CV
CII
CVII
156
CV
CVII
160
CIV
CVII
CV
163
CIII
a tempo
rall.
165
CII
f

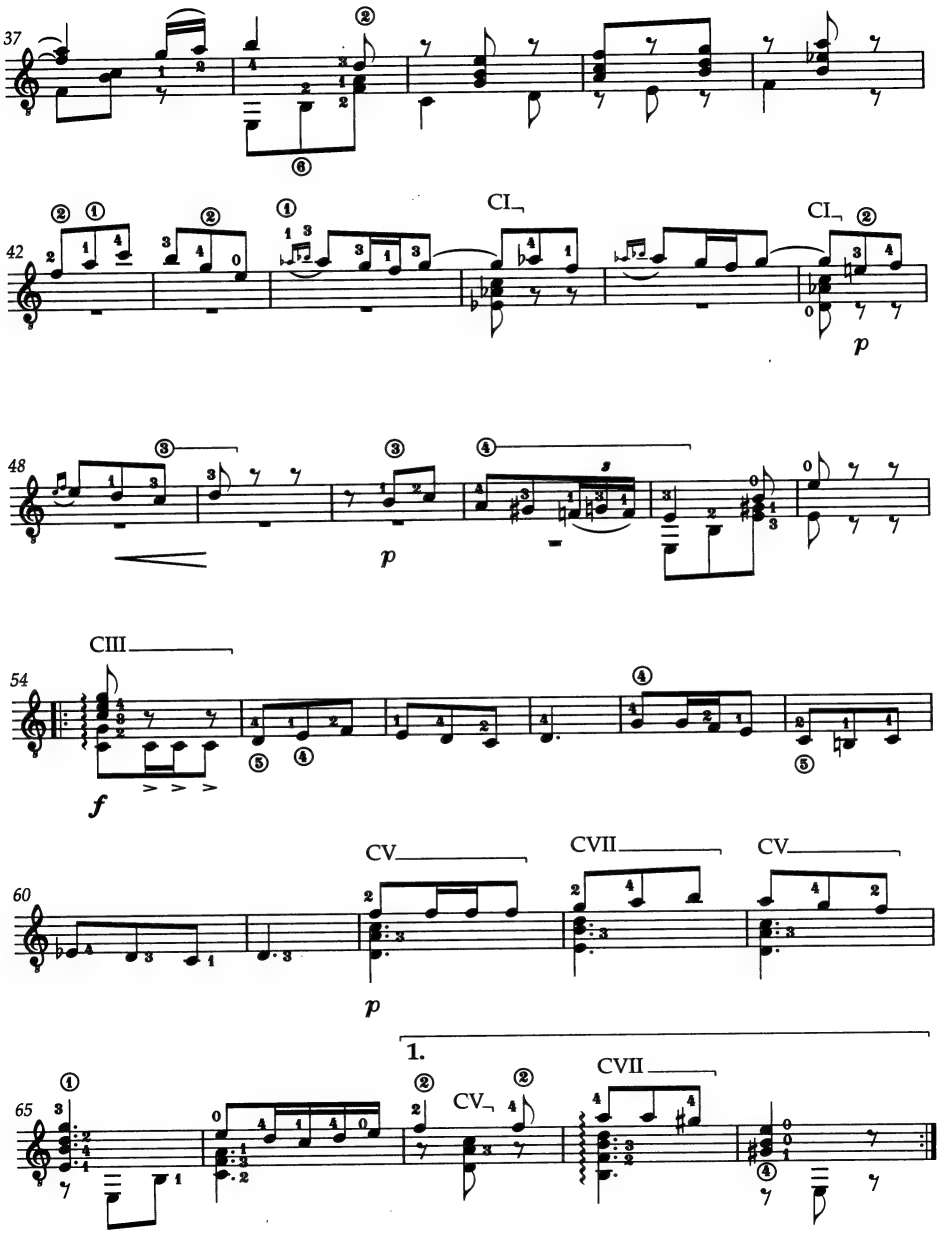

Lento
168
ff
172
rit.
Allegretto
175
cresc.
CV
Poco mosso
180
p
183
CV

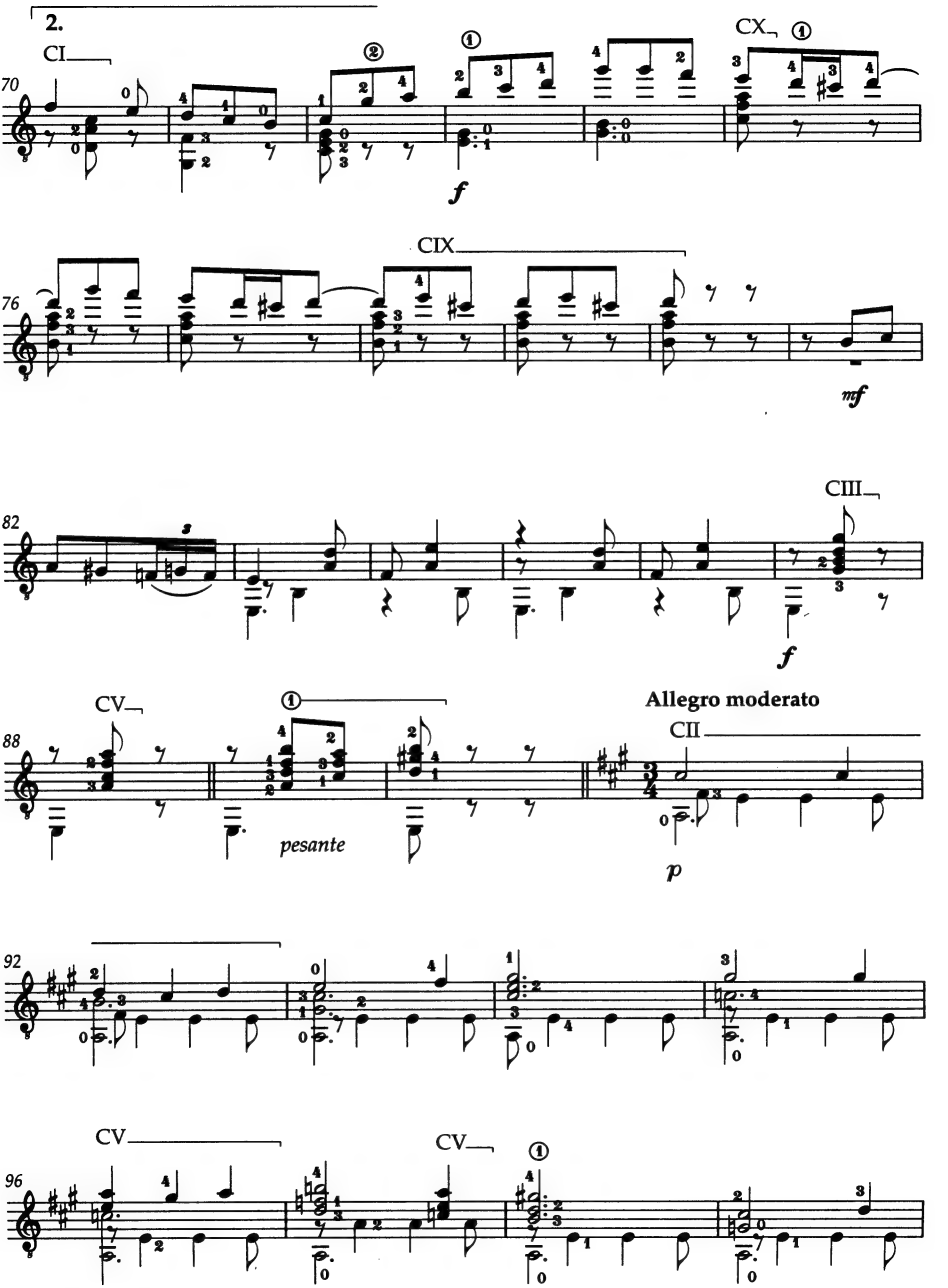
# II

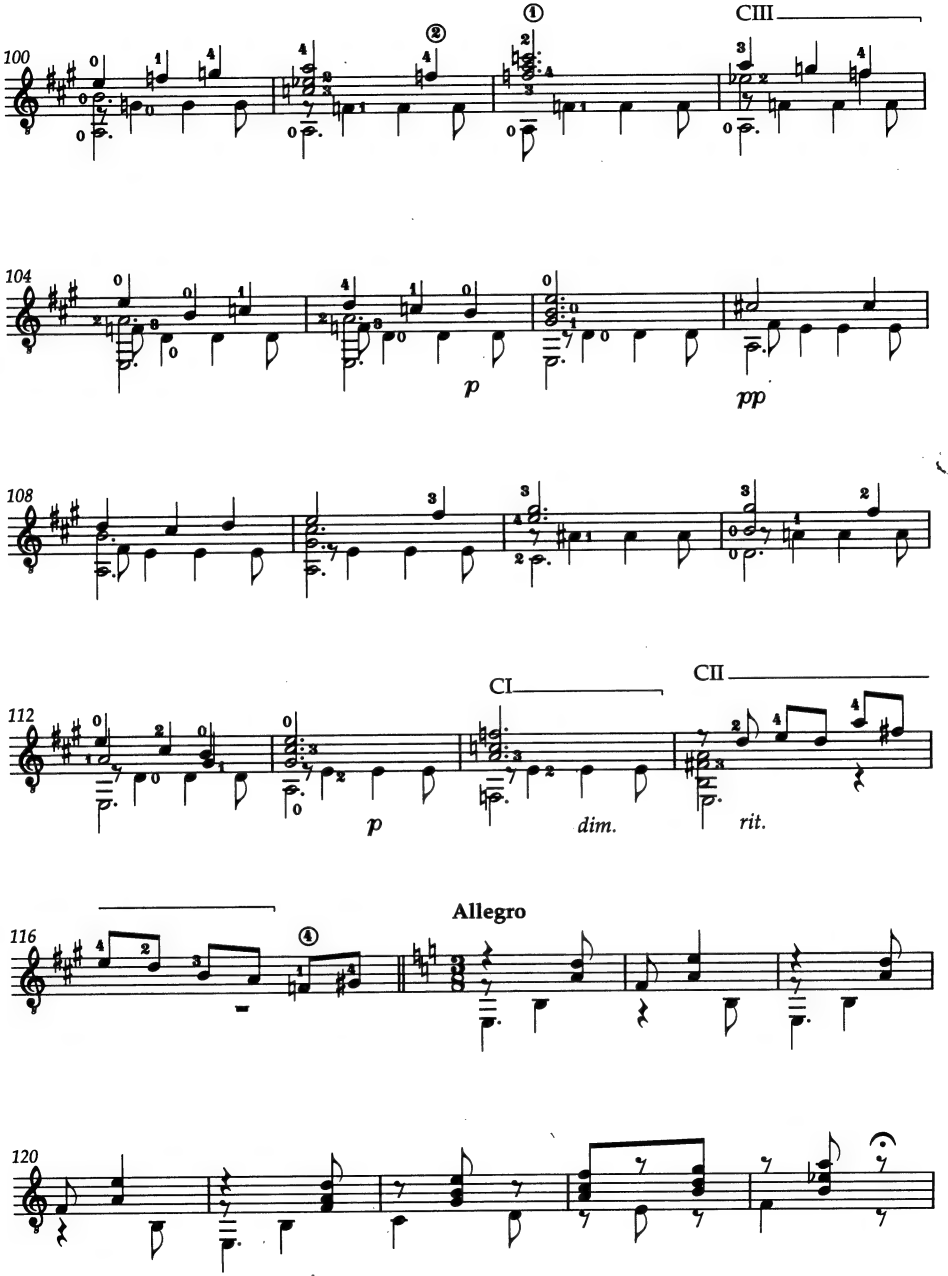

Allegretto
p
5
9
CIII
13
17
CX CVIII
XII
pesante f
21
CIII
cresc.

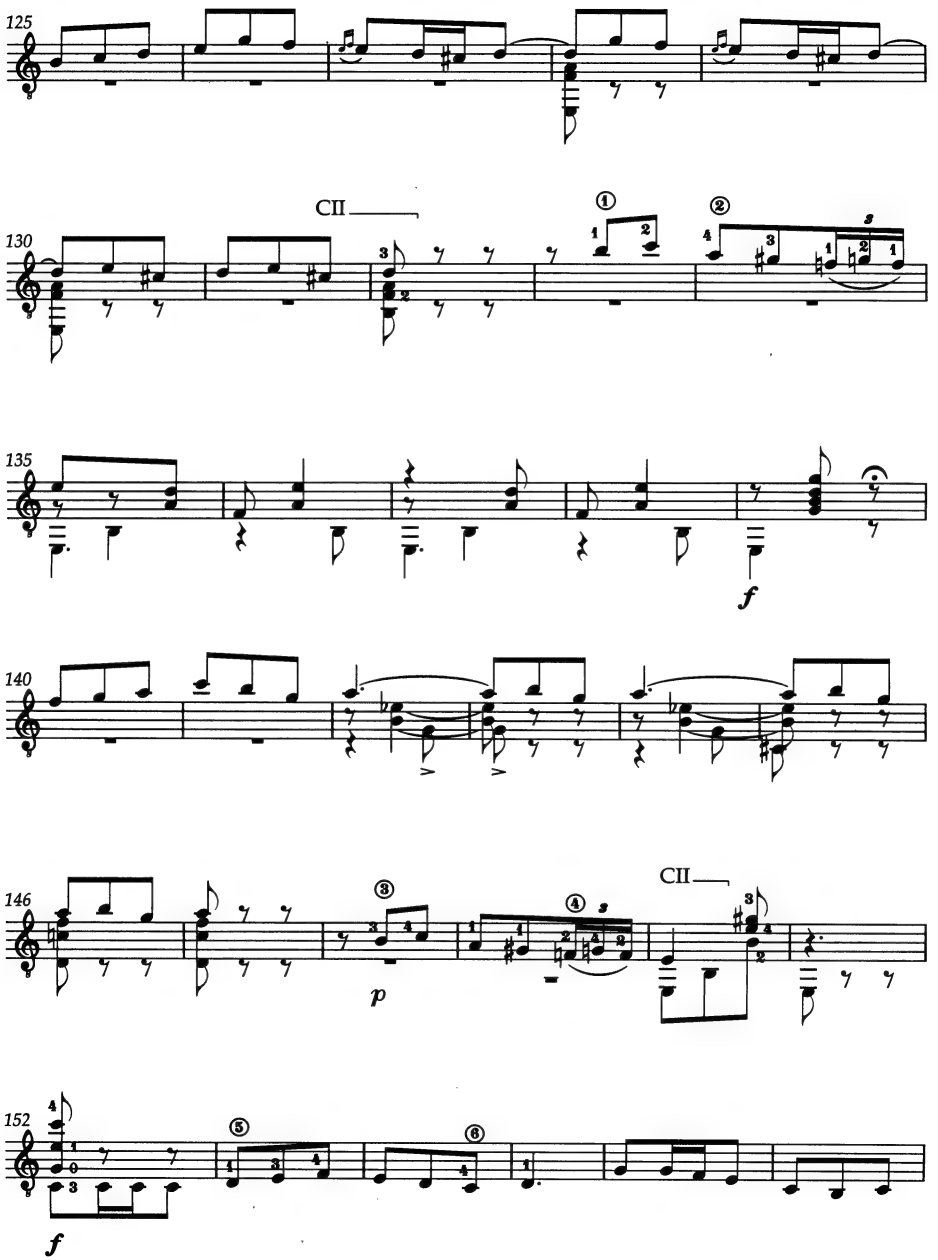

CIII
25
CV
CI
29
p
33
CIII
CIII CV
37
CI
CIII
CIV
41
p rit.
p menos
a tempo
CVIII
CIII
45
rit.
p morendo
pp

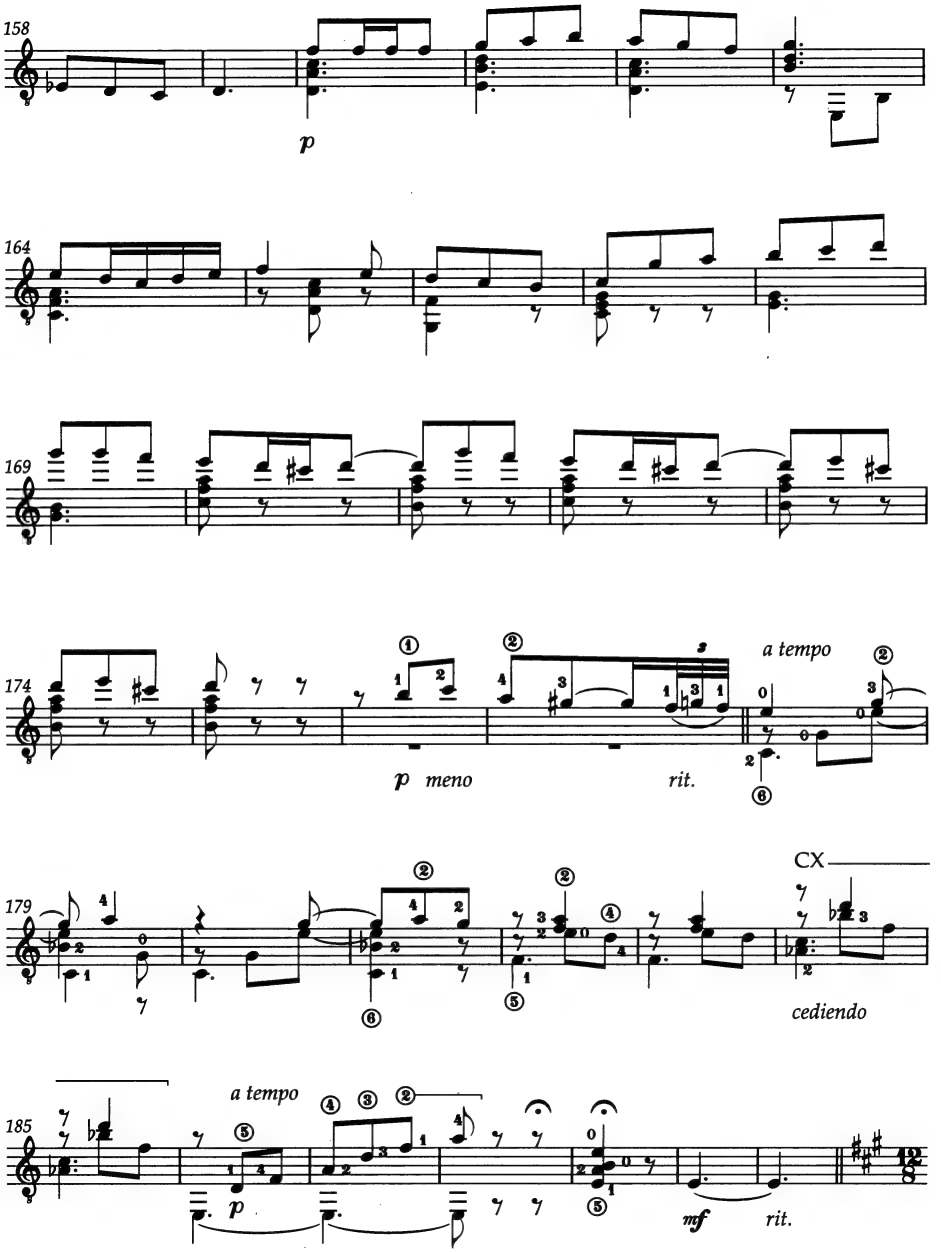

Allegro
p
cresc. accel.
CI
CIII
a tempo
7
f
mf
13
f
mf
19
CIII
25
CIV
CIV
CV
31
CIII

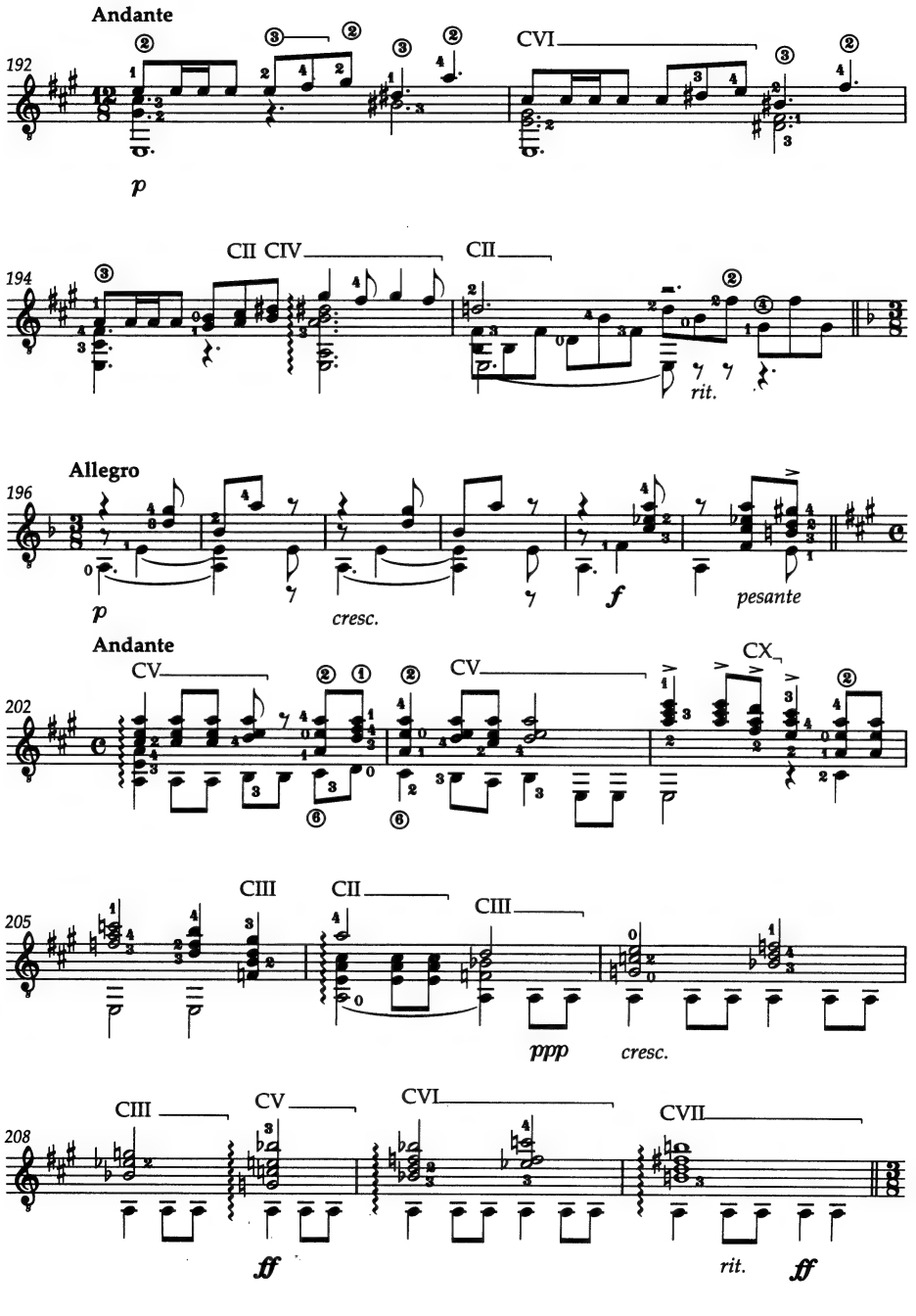

37
42
CI
CI
p
48
p
54
CIII
f
60
CV
CVII
CV
p
65
1.
CV
CVII

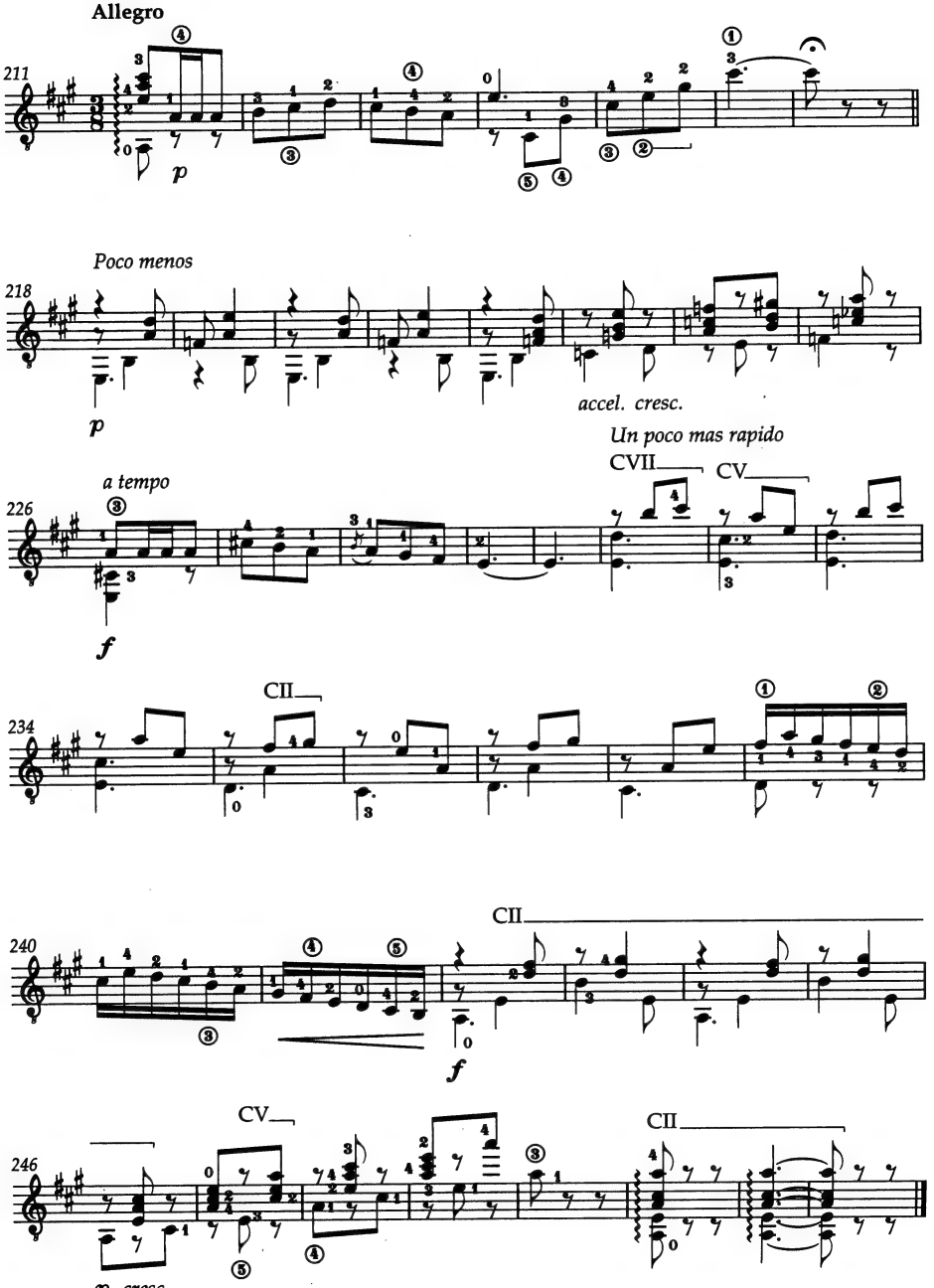

2.
CI
CX
70
f
CIX
76
mf
CIII
82
f
CV
88
pesante
Allegro moderato
CII
p
92
CV
CV
96


100
104
108
112
116
120
CIII
CI
CII
p
pp
p
dim.
rit.
Allegro


125
CII
130
①
②
135
f
140
CII
146
③
④
p
152
⑤
⑥
f


158
p
164
169
174
p meno
rit.
a tempo
179
CX
cediendo
185
a tempo
p
mf
rit.


Andante
192
CVI
p
194
CII CIV
CII
rit.
Allegro
196
p
cresc.
f
pesante
Andante
202
CV
CV
CX
205
CIII
CII
CIII
ppp
cresc.
208
CIII
CV
CVI
CVII
ff
rit.
ff


Allegro
211
p
Poco menos
218
p
accel. cresc.
Un poco mas rapido
CVII
CV
a tempo
226
f
CII
234
CII
240
f
CV
CII
246
p cresc.

A. Andres Segovia

# Sonata - fantasia

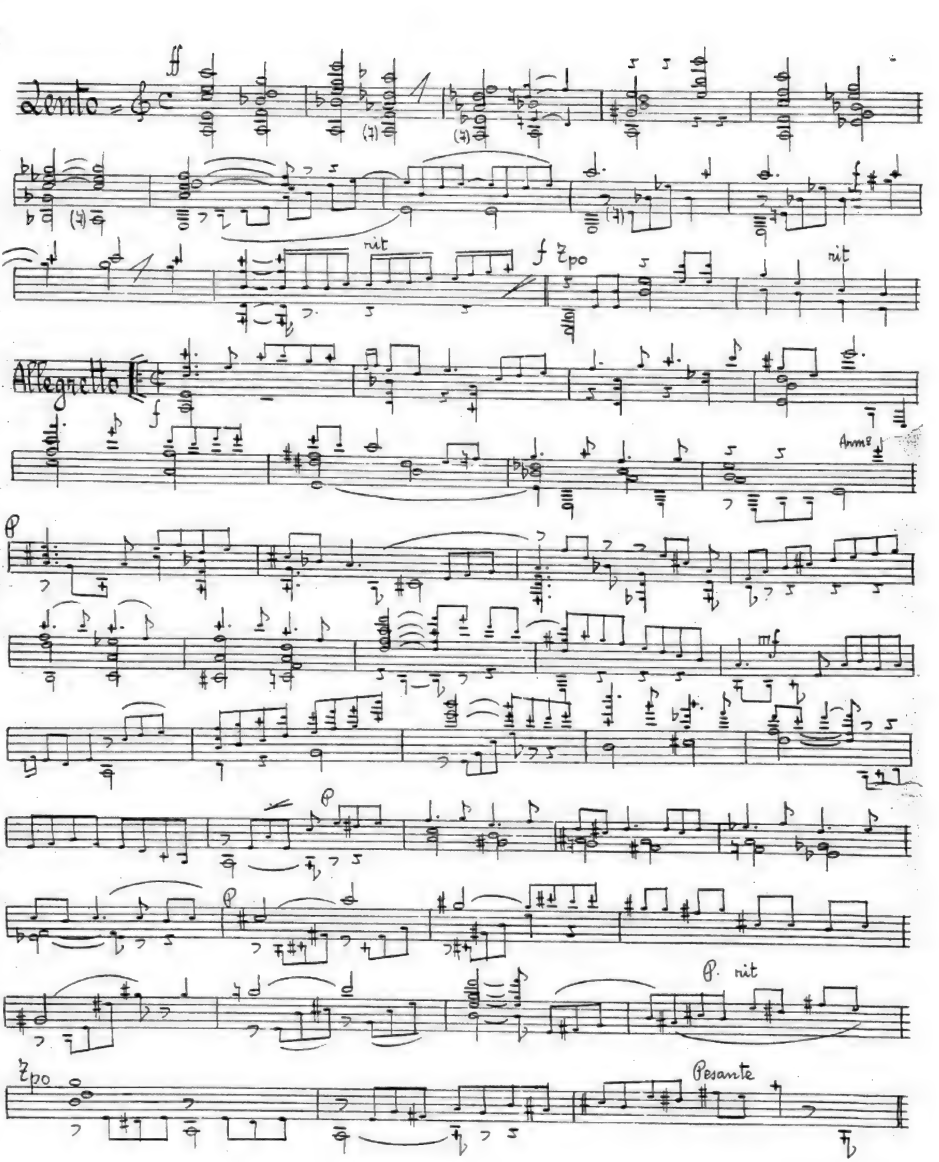
I - Lento, Allegretto

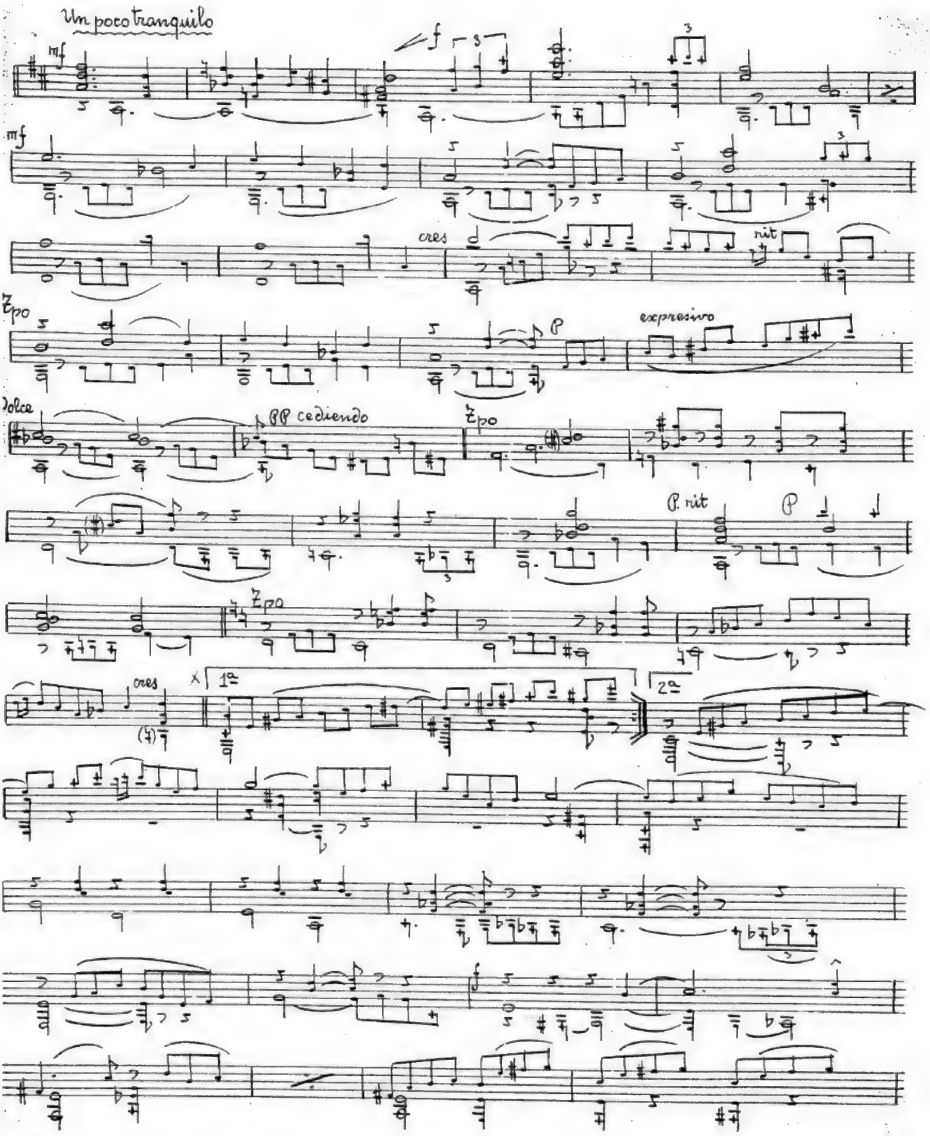
II - Allegretto

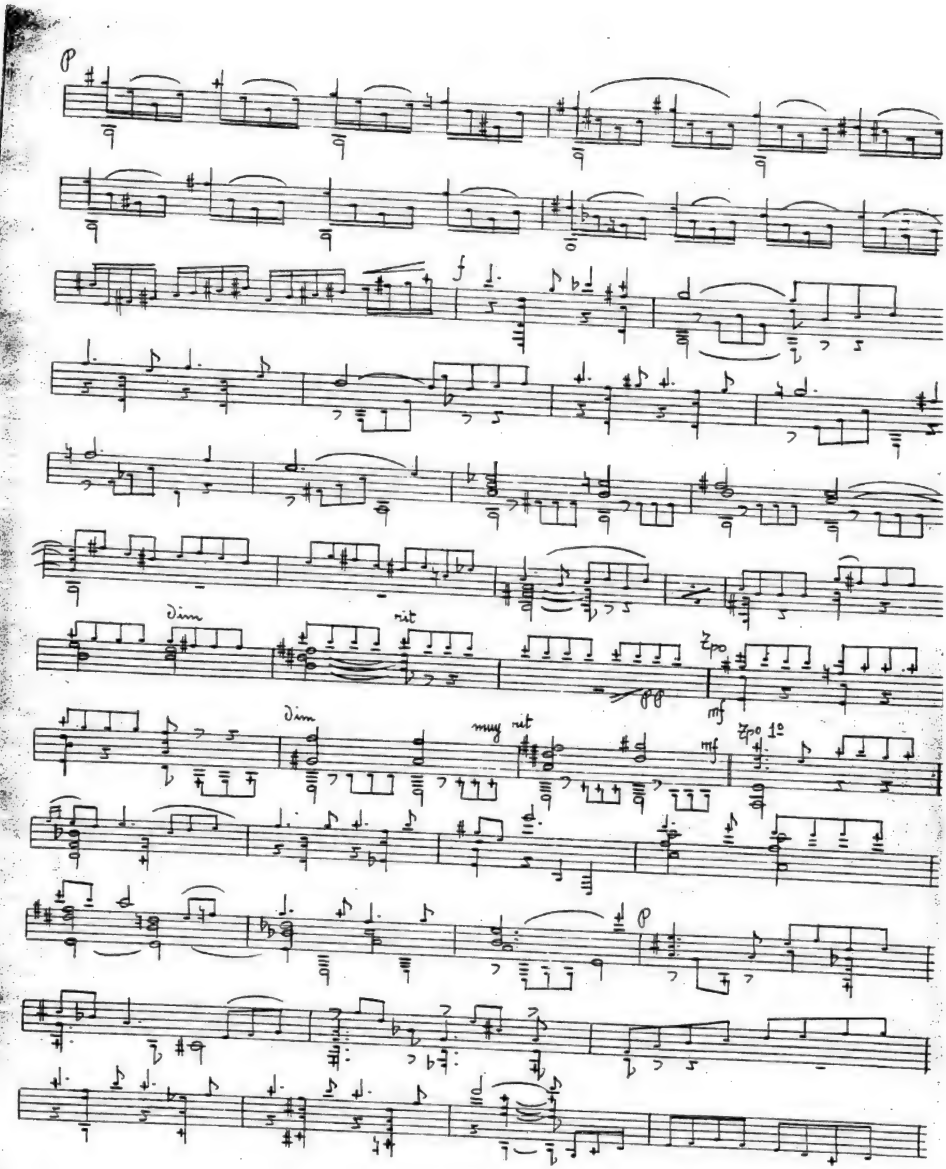
III - Allegro, All.^o mod.^to, Andante, Allegro

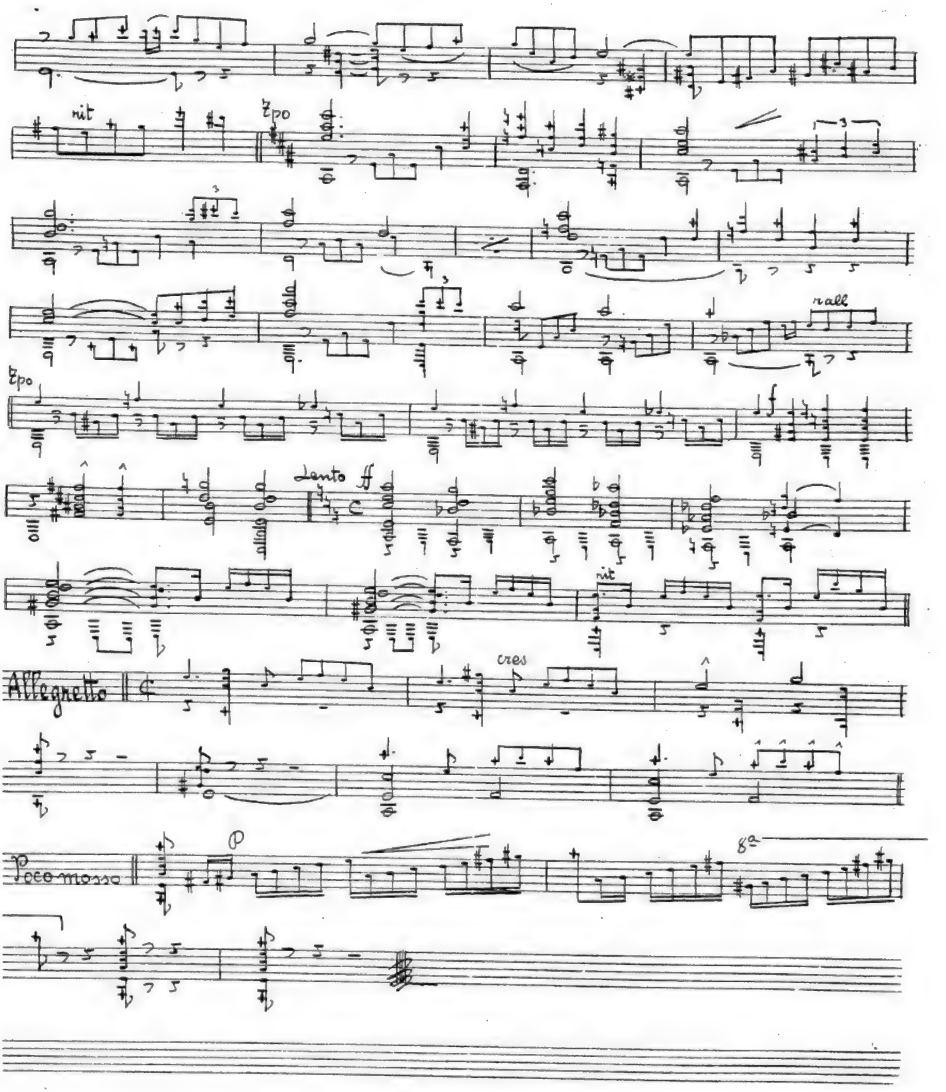
(Escrita para guitarra, por:)

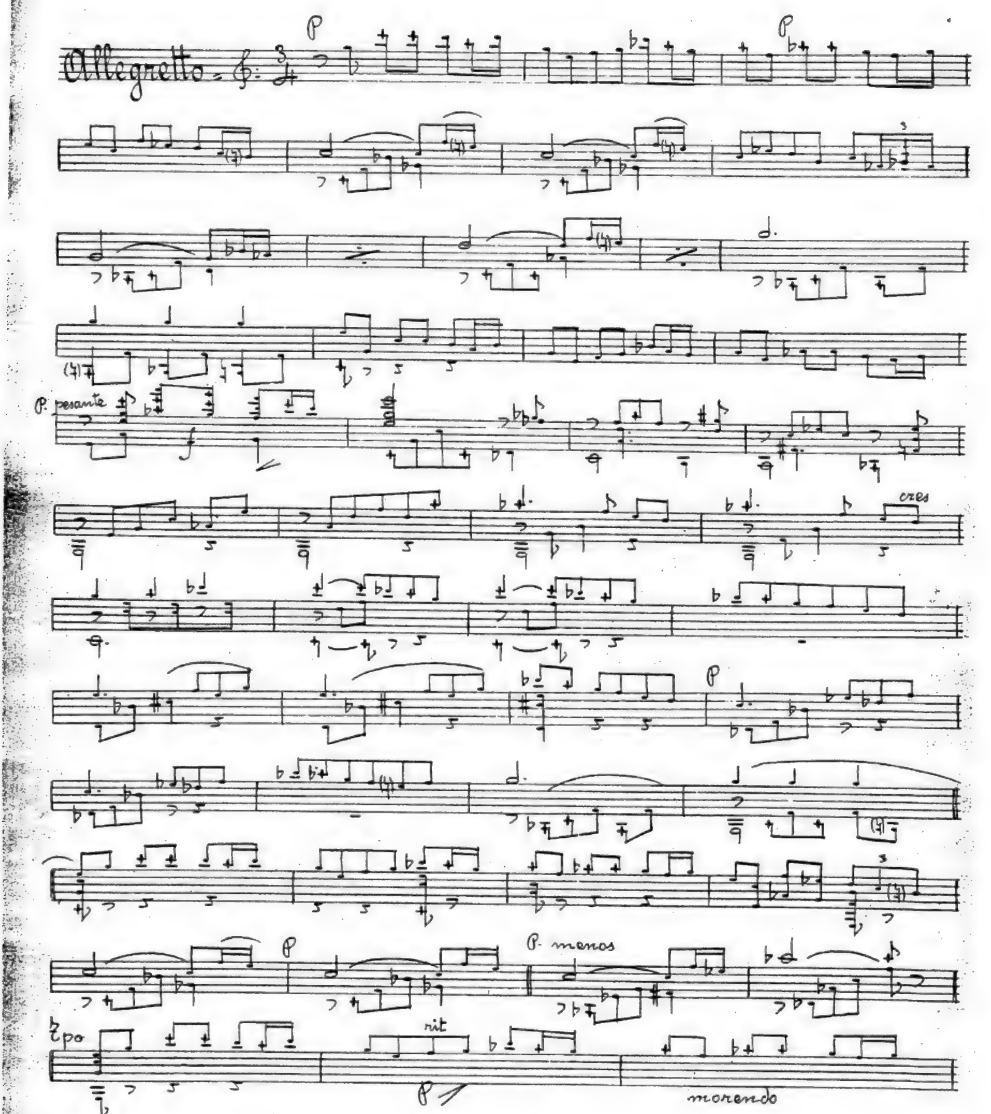
F. Moreno-Torroba.

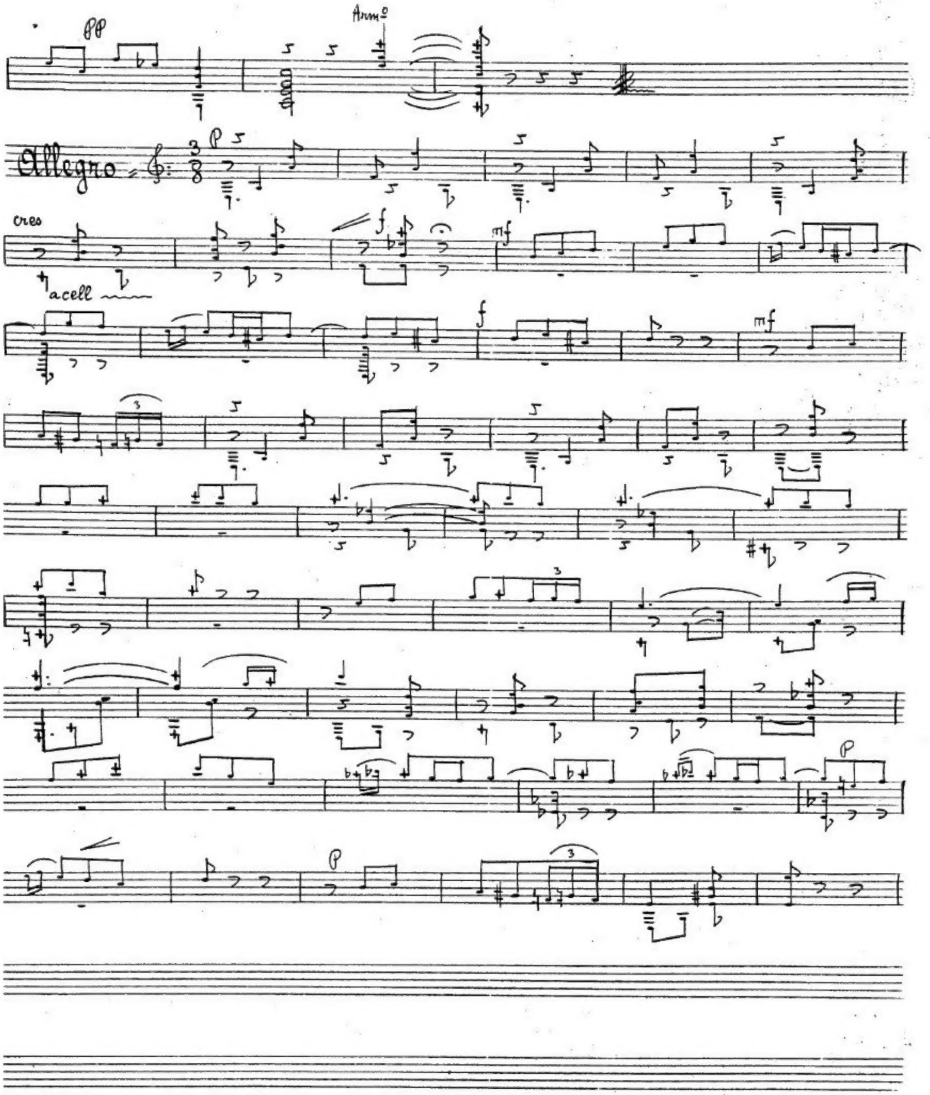

Lento
ff
rit
f tpo
rit
Allegretto
f
Anma
p
mf
p
p
p
p. rit
tpo
Pesante

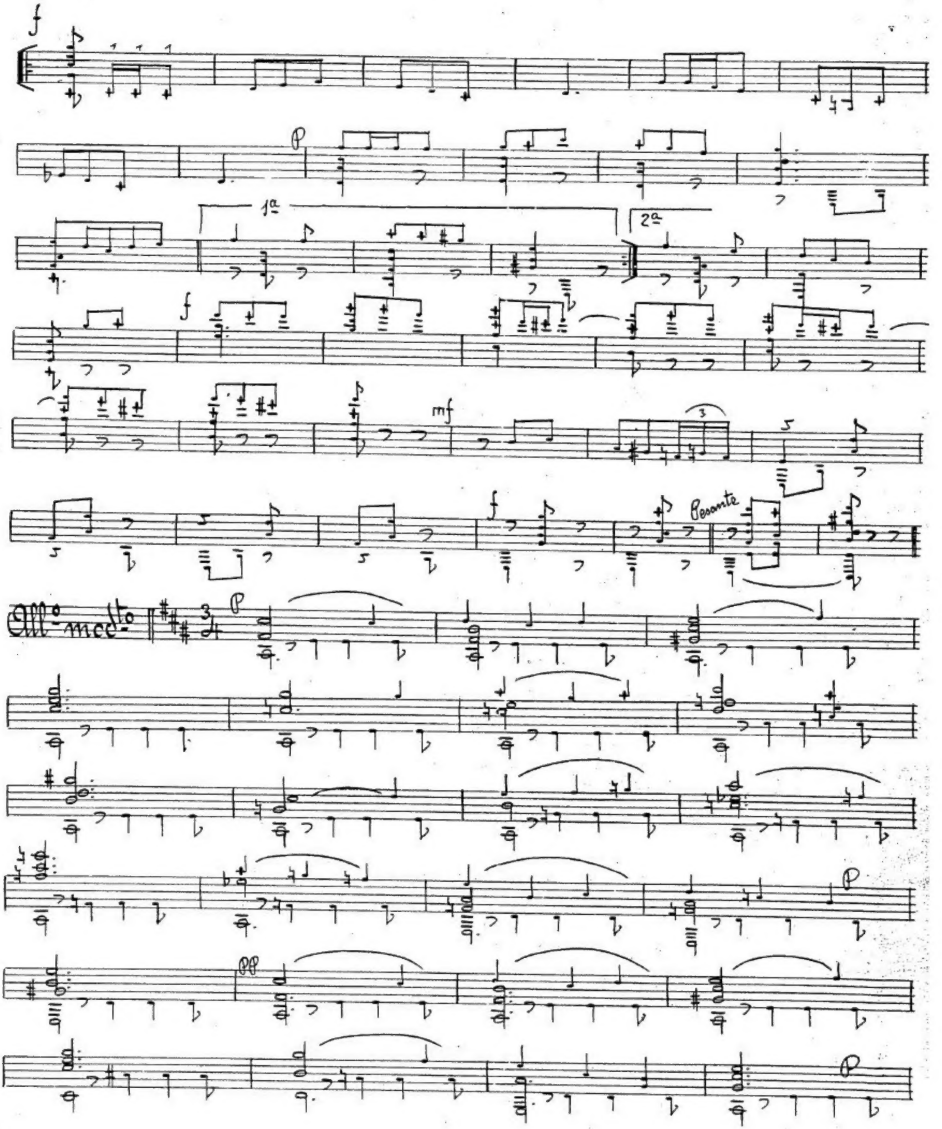

Un poco tranquilo
mf
f
cres
nit
Tpo
p
expresivo
Dolce
pp cediendo
Tpo
p nit
p
Tpo
cres
1ª
2ª
(Puede suprimirse la repeticion)

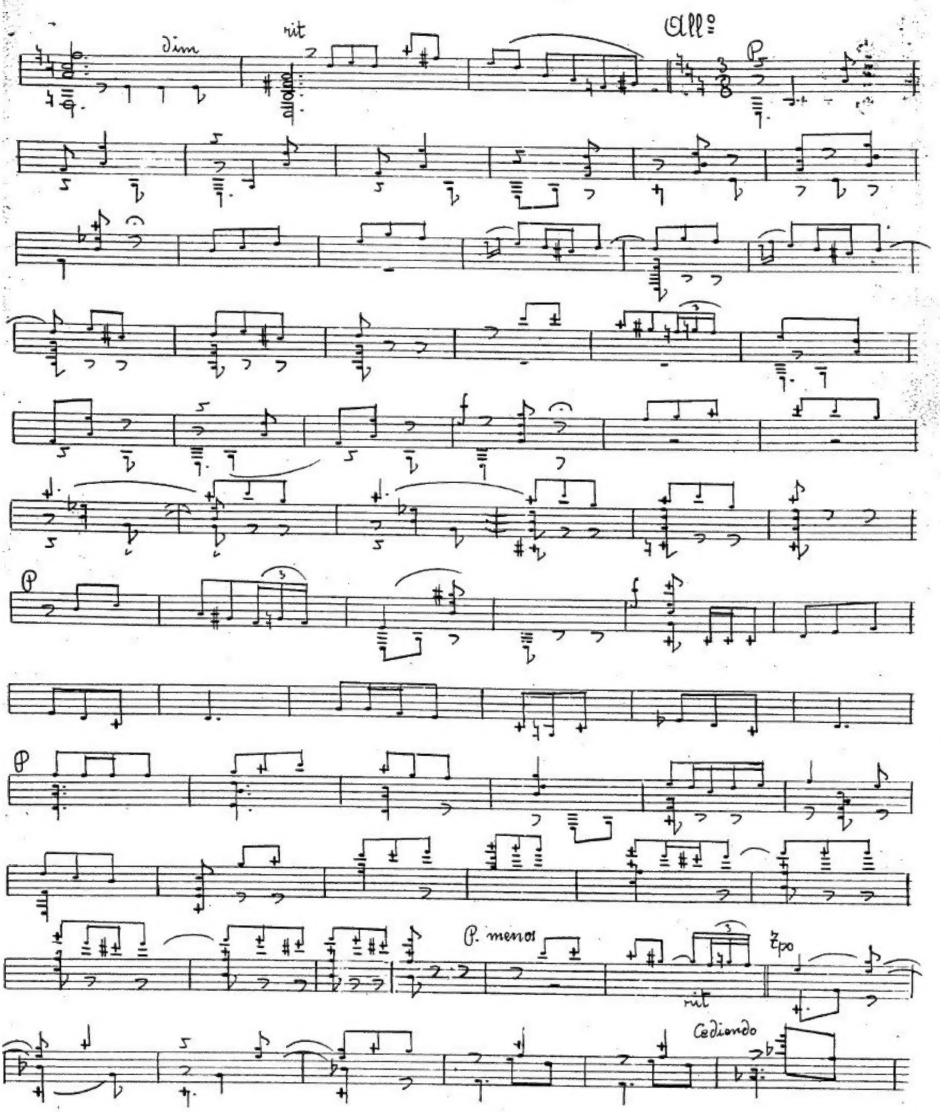

p
f
dim
rit
pp
Zpo
mf
dim
muy rit
mf
Zpo 1º
p

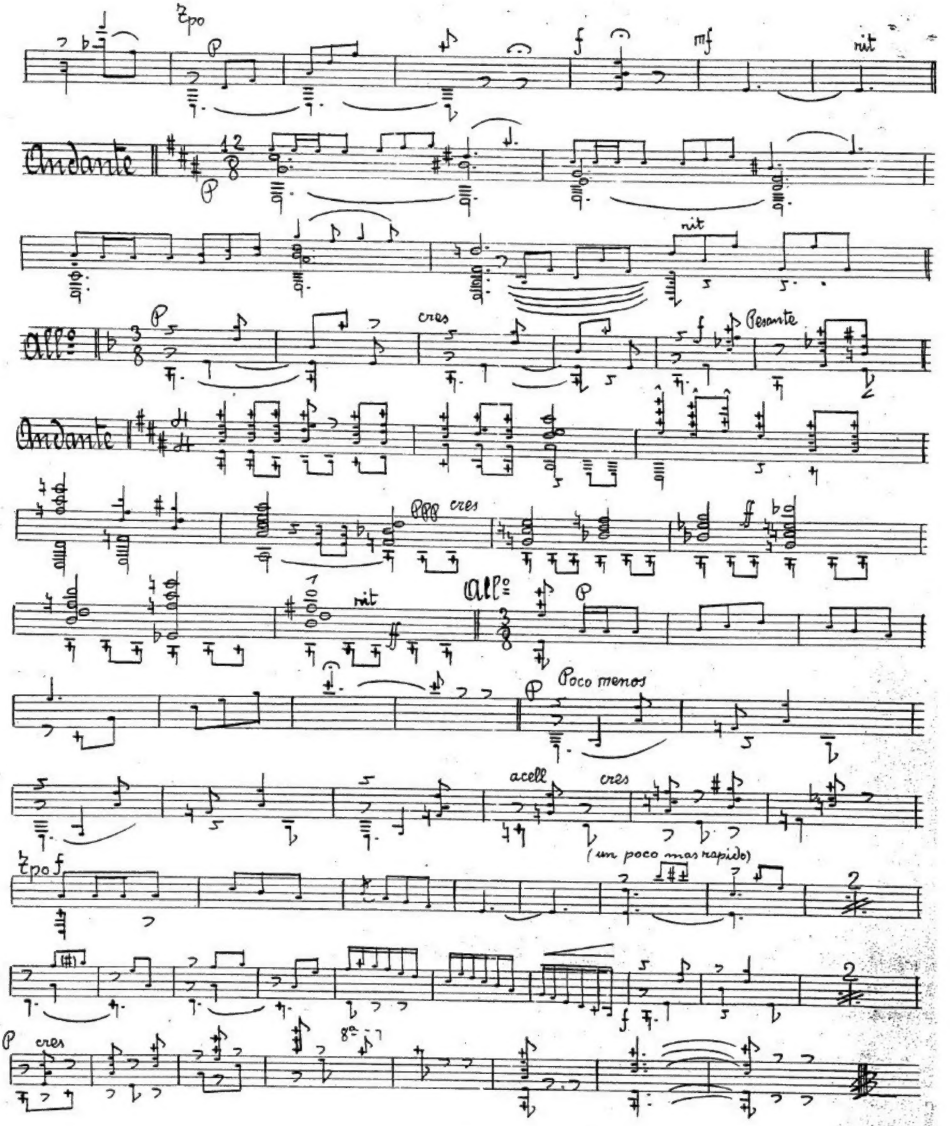

rit
tpo
rall
tpo
Lento ff
rit
Allegretto
cres
poco mosso
p


Allegretto
p
p
p. pesante
cres
p
p
p. menos
rit
morendo


pp
Arm°
Allegro
p
cres
a cell
f
mf
p


f
p
1a
2a
f
mf
f
Pesante
All° mod^to
p
p
pp
p


dim
rit
All°
P. menos
rit
Tpo
Cediendo



Tpo

p

f

mf

rit

Andante

p

rit

All°

p

cres

f

Pesante

Andante

ppp cres

ff

rit

ff

All°

p

Poco menos

p

acell

cres

(un poco mas rapido)

Tpo f

2

2

f

p cres

8a